

MARCH, 1957

music journal



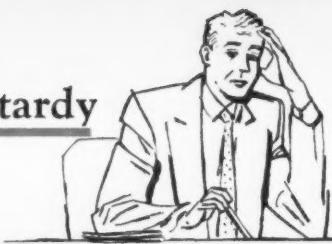
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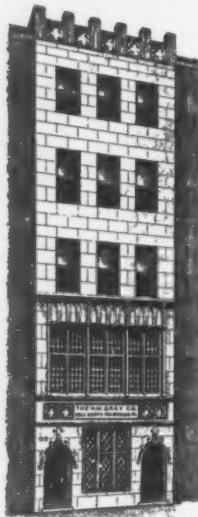
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Editorially Speaking . . .

THE Music Educators National Conference is continuing to celebrate its Golden Anniversary in the various regional conventions currently under way. Last April *Music Journal* dedicated an entire issue to the Biennial Convention of this great organization and it now adds congratulations and good wishes to all the sectional meetings, including those in charge of the programs and those who attend.

Our sentiments are best expressed by quoting from an open letter "to all Music Educators" from the Chairman of the MENC Golden Anniversary Commission, Past President Lilla Belle Pitts:

"Fifty years ago, the Music Educators National Conference was born of faith, hope, and resolute devotion to the cause of music in education. These life-giving qualities have bound us together in the pursuit of ideal values throughout our first half-century. A long road has been traveled since a handful of dedicated and hopeful men and women came together in the little church in Keokuk, Iowa, where what is now our MENC was founded.

"In contrast to that first small group of music educators that convened at Keokuk, the MENC membership has multiplied into the thousands. Furthermore, music in education, instead of being a kind of adjunct called 'public school music' is now an accepted and respected part of education at all levels, and in every area of the varied curricula in the schools and colleges of America. . . .

"It is a record well worth pondering. Suffice it to say that forward-looking vision and unity of direction and effort have characterized the progress of the MENC from the very beginning, have continued up to now, and will continue into the future."

THE Eastern Division of MENC meets in Atlantic City March 1-5, with Richard Berg presiding. Among the interesting features of the program are concerts by All-Conference and All-New Jersey bands, choruses and orchestras and musicians from West Chester, Pa., Teachers College, Port Washington High School, Lafayette College, the State University of New York, Keene, N. H., High School, Boston University, Philadelphia's Junior Band, the Southeast Yonkers Junior High School, the Great Neck Public Schools, Jefferson High School (Elizabeth, N. J.),

the Hartt College of Music, West High School (Rochester, N. Y.), New Rochelle High School, Morris Township Junior High School, Upper Darby (Pa.) High School and Teachers College, Columbia University. Michael Rabin, violinist, appears as soloist with the Springfield, Mass., Symphony Orchestra, and numerous distinguished speakers are announced.

From March 15 to 19 the North Central Division of MENC meets in Omaha, Nebraska, again with a full and stimulating program of music, speeches and discussions, W. H. Beckmeyer presiding. National President William B. McBride, Frank W. Hill, Hazel Morgan and Raymond Hatch are among the speakers, with groups representing Purdue University, the University of Nebraska, Indiana University, Northwestern, Iowa, North Dakota and Hamline University, as well as various State Teachers Colleges and High Schools.

March 23-27 are the dates for the Southwestern Division, meeting in Denver, Colorado and featuring the local symphony orchestra, conducted by Saul Caston, a City-wide Junior High School Orchestra and various other instrumental and vocal groups. Kenneth E. Oberholtzer is the banquet speaker, with Warner Imig, Maurice McAdow, Floyd Graham and Chester Travelstead also on the convention program.

Finally the Northwest Division of MENC will meet in Boise, Idaho, April 3-6, under the direction of its President, O. M. Hartsell. This convention will hear from such celebrities as Robert E. Smylie, Governor of Idaho, Lilla Belle Pitts, Stanley Chapple, Justin Gray, Irwin Hoffman, Elwyn Schwartz and John W. Verrall, with music by many outstanding orchestras, bands and choral groups. In all of these conferences an important feature will be the exhibits of educational materials, organized by the Music Industry Council.

ON another page of this issue *Music Journal* announces the acquisition of *Educational Music Magazine*, beginning with the April number. We feel that this is a most significant step forward in the history of both publications, and that their combined resources should produce an all-around journal of music of increasing appeal not only to teachers and students but to all actual and potential music-lovers. We promise our readers and advertisers every possible effort to make this ideal a reality.

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We believe that we can make *Music in American Life* a living reality of the great American dream—the inalienable right of every human being to the pursuit of happiness—realizing, of course, that happiness cannot be caught, nor taught nor bought at any price; nor can it be given, no matter how much we may wish to bestow it upon others.

We believe that happiness is a by-product of a way of living and learning that creates more life by adding to one's store of inner resources of heart, mind, and spirit, on the one hand, and skill in their outward expression, on the other hand.

We believe that all phases of our school music program can be planned, administered and taught in ways that will bring happiness into the lives of the many—not limiting the benefits of musical experience to the especially blessed few.

We believe that those of great talent and those of small gifts have need of each other and that *making music together* is an ideal way of satisfying "deep hungers from which great dreams grow."

—Lilla Belle Pitts,
Chairman, MENC Golden
Anniversary Commission.

This magnificent CREDO for music lovers is part of the author's anniversary letter to MENC, appearing in its entirety in "Music Educators Journal."

LOOKING AHEAD

A WIND Ensemble Workshop will be offered as a part of the summer session at the University of Rochester's Eastman School of Music, July 7-12. This project will be directed by Frederick Fennell, the man responsible for the establishment and growth of the original Eastman Symphonic Wind Ensemble, now head of the Eastman School's Instrumental Ensemble Department, a member of the conducting staff and president of the College Band Directors' National Association. Mr. Fennell will be assisted by a distinguished faculty of composers, directors and artist-teachers.

During five days of intensive rehearsals, the faculty will serve as coaches and colleagues to workshop players while they study rehearsal techniques, edit scores and practice the playing of classical and contemporary wind literature. Forums will be conducted in which the wind literature will be explored; techniques and contemporary uses of the various instruments will be examined; and harmonic trends, recording techniques and current electronic research, as applied to the evaluation of tone production, will be discussed.

A highlight of the Workshop will be a panel on the subject, *The Composer and the Symphonic Wind Ensemble*, under the leadership of Dr. Howard Hanson, the noted composer, conductor and head of the Eastman School.



FIVE scholarships in strings are being offered by the *National Federation of Music Clubs*: a three-year scholarship at the Peabody Conservatory of Music in Baltimore, valued at \$600 annually, and four scholarships at Centenary College, Shreveport, La., each valued at \$850 annually. Students of 16-25 years are eligible, with veterans up to 28 years permitted to compete for the *Centenary College* scholarships. Auditions will be conducted in all states and the District of Columbia, March 1-15, 1957, and national winners will be selected through tape recordings submitted by the state winners. Further information is obtainable

(Continued on page 81)

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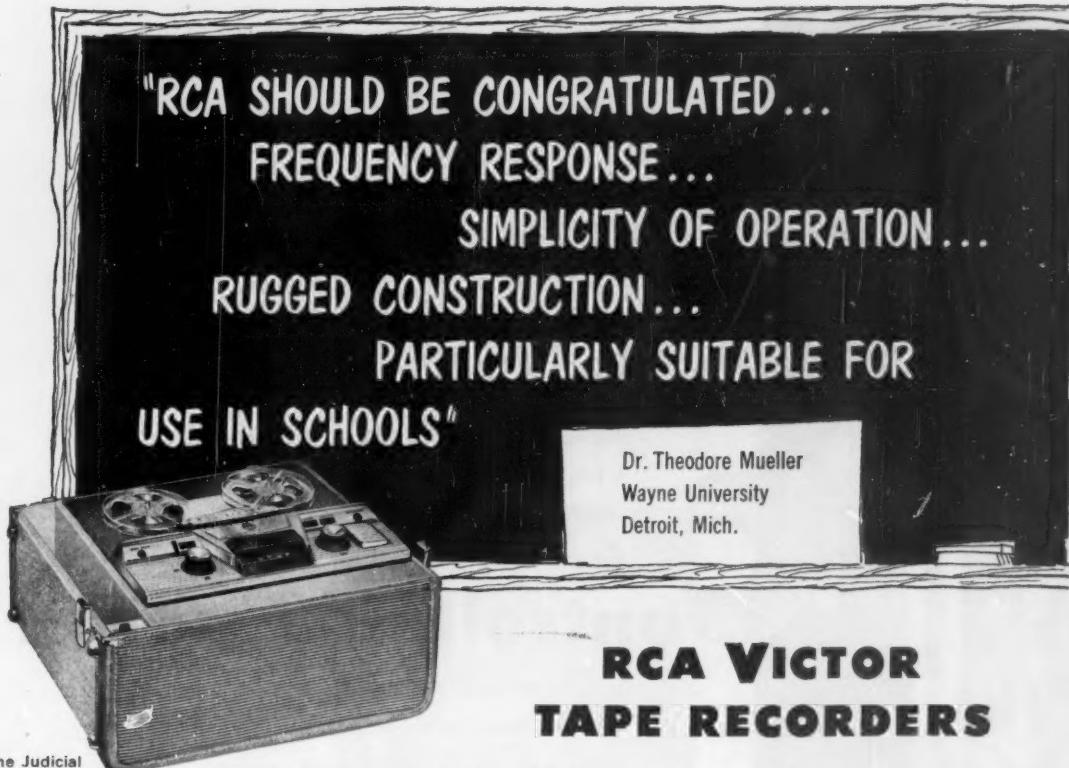
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PAUL NETTL

A RECENT statistical study informs us that, of late years, the works of Haydn, Mozart and Beethoven have had ten performances in America to one in any other country. The phrase *Inter arma silent musae*, then, held true only to a limited extent even during World War II, a notable advance over attitudes that obtained during the first World War. Not only have the German classicists reached the apex of their popularity in America, but performances of Shakespeare have been consistently well received in Germany.

One reason for this phenomenon may be found in the general belief that the German classical music expressed a philosophy which was completely opposed to that of the "Totalitarians." Every note written by Mozart and Beethoven breathes the spirit of humanity, the idea of freedom of will, of liberalism and idealism. The same spirit emanates from it that can be found in the writings of Lessing, Schiller and Goethe, and in the philosophy of Kant.

Additionally, modern musicologists have demonstrated that the rhythms and forms, the spirituality conveyed by the music of Haydn, Mozart and Beethoven conform closely to the spiritual attitudes of the great German idealists. Thomas Mann designated Goethe as the poetical spokesman of the eighteenth-century man.

The order and dignity of the individual life, which were the ideal of the eighteenth-century bourgeoisie, can, by definition, be extended to describe the ideal of classicism in art. The congruity of form and



—Sketch by Richard Loederer

content in a work of art symbolizes the resolute will of the eighteenth-century man to be master of his life at the same time that that life subscribes to the disciplines of an ordered society.

In opposition to this ideal we see the type of romanticist whose tendency was not to master life but to be mastered by it. The biographies of Schubert, Schumann, Weber, Chopin and others are illustrations of this point: artistically, this concept was carried to its ultimate conclusion in Richard Wagner's *Tristan* and *The Ring*.

Is not the strict ordering of the parts in the classic sonata the appropriate expression of the spirit of the bourgeois man? To use Beethoven's phrase, the struggle of the "two principles" in the sonata movement is indeed a depiction of the "play of

free forces" within a democratic society. The four symphonic movements, so varied in character and tempo, yet so carefully ordered, adequately symbolize the life of the citizen in a democratic world.

The German literary historian, Cysarz, called Schiller's plays the expression of the bourgeois man, polished to the highest level of refinement. The same definition may be applied to the music of the classic masters. The "bourgeois gentleman" sees himself incorporated and idealized in this music; he finds there a mirror for his ideas and emotions. It was not mere accident that led the Allies to choose the opening motif of Beethoven's Fifth Symphony as their symbol of victory.

* * *

There are not only internal but external affinities relating the German classicists to the West. It is well known that Mozart and Haydn were deeply devoted to the English. Mozart, who as a boy visited London, had a deep affection for the British people and once designated himself as "Erzengländer" (arch-Englishman). He hoped some day to settle in England and among his favorite pupils we find the Irish singer, Michael Kelly (the first Don Basilio in his *Marriage of Figaro*), Nancy Storace (the first Susanna) and her brother, Stephen Storace, who became a highly esteemed English composer. The gifted English violinist, Thomas Linley, who died in early youth, was one of Mozart's childhood friends.

An interesting and little known fact in Mozart's life is that he wrote

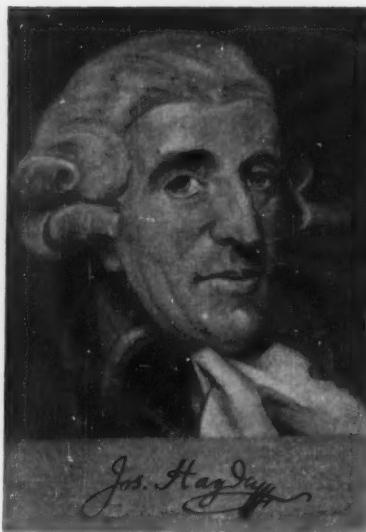
an *Ode on Gibraltar* in which he celebrated the English victory over the Spaniards in 1782. Unfortunately, only a sketch of that composition came down to us.

Mozart's swan song, *The Magic Flute*, is a glorification of the ideals of eighteenth-century humanity as represented by freemasonry. Small wonder, then, that the Nazis were reluctant to permit the performance of that opera! "In these holy halls revenge is unknown," sings Sarastro, a character modeled on the Master of the Masonic Lodge. And the trials which Tamino and Pamina undergo follow the ritual of the Lodge almost literally; also the "Speaker" and the "Guardian," officials of the Lodge, appear in the opera.

Mozart himself was a zealous freemason and so was his librettist, Schikaneder. The character of Sarastro was modeled upon that of Ignatz von Born, the renowned mineralogist and one of the noblest personalities of Austria at that time. When, in 1785, he developed the new method of amalgamation, he was honored by Emperor Joseph II. Mozart composed a masonic cantata on that occasion. Mozart and Born were close friends, and a little-known incident shows that the latter had some prestige in America. Franz Graeffer, the Viennese writer, in his "Little Memoirs," tells us of an audience granted to Born by Joseph II. The monarch thanked him for his achievements and commented, "Read, please! Even in Mexico your method is known." When Born read the letter that the monarch then handed him, he blushed in joyous surprise. It had been written by the great Benjamin Franklin and was addressed to Born personally.

In this connection, we should not forget that Lorenzo da Ponte (who, by the way, was born a Venetian Jew and whose real name was Emanuele Conagliano, the son of Gaeta Pincherle), the librettist of *Don Giovanni*, lived many years in America. Da Ponte was a colorful personality, having some resemblances to Casanova, with whom he was on friendly terms.

After many adventures in Europe, he landed in America, where he lived for almost forty years in New York, Pennsylvania and New Jersey.



-Sketch by Richard Loederer

His varied occupations ranged from grocer and distiller to Italian language teacher, bookseller, author and instructor at Columbia University.

In 1825 he persuaded the famous operatic manager, Garcia, to perform *Don Giovanni* in the Park Theatre in New York. Mozart's work was already well known in New York at this time, and we have it on the authority of the scientist Haeke (as related to Niemetschek, the first Mozart biographer) that Mozart's fame had reached the Philippines before 1808.

that the "American program" later fell into oblivion. Haydn mentioned this "immigration symphony" several times to Carpani and to the Bohemian violinist, Pichl.

* * *

And Beethoven? We know that as long as this great composer lived he longed to travel to distant countries. But his illness and his growing deafness constantly interposed obstacles between him and the fulfillment of his desires. Emil Ludwig depicted Beethoven as a conqueror and compared him to Napoleon, save that he fought his battles by marshalling sounds and rhythms instead of armies.

The great goal of Beethoven's longing was England, a country which seemed richer, better and more generous than the Continent. No doubt he also dreamed of America. The famous "Conversation Books," which his increasing deafness forced him to use in talking with others, contain a phrase characteristic of the liberal, democratic philosophy of this great composer. This phrase, noted by Grillparzer, goes as follows: *Man muss nach Nordamerika reisen, um seinen Ideen freien Lauf zu lassen . . .* ("One has to travel to North America in order to give one's ideas free rein.") We don't have Beethoven's answer, since it was spoken, but we can well imagine that it contained a eulogy of American democracy.

* * *

America, you are more fortunate than our old continent!

You have no crumbled ruins and no basalts.

At the time when living force is needed

You are not handicapped

By useless meditations and vain, internal struggle.

In these words (here freely translated) Goethe welcomed the New World. The opinion of Goethe, the geologist, that America has no basalts is, of course, erroneous. It seems that here he speaks less as scientist than as philosopher. "The crumbled ruins and basalts" here symbolize the decay of European culture.

It would be fascinating to pursue the subject of Goethe's interest in the United States. He not only foresaw

the necessity for the Panama Canal but also the great canals of the northern states long before these gigantic enterprises had been realized in fact. Faust's words at the close of the second part of the great drama may well be an apotheosis of America:

I should like to see such a busy throng—

To stand on free ground with a free people . . .

Since Beethoven admired Goethe so profoundly, he may well have been infected with the poet's admiration for America.

In 1821 we find the composer contemplating a project in collaboration with Johann Baptist Rupprecht—an opera to be entitled *Die Begründung von Pensilvany oder die Ankunft des Penn in Amerika* ("The Founding of Pennsylvania or the Arrival of Penn in America"). Rupprecht, an erstwhile business man and manufacturer, had, after the loss of his fortune through inflation, abandoned business to devote himself to poetry and horticulture. He also became

Imperial Book Censor, in which capacity he was noted for his pedantry and narrowness, as a result of which he incurred the enmity of Grillparzer. Although we may gather that he was a rather weak poet, he was well acquainted with English literature, publishing *British Poems in Metrical Translations* in 1812. A five-volume edition of William Penn's works had been published in 1782 and no doubt Rupprecht was inspired by that publication to a study of the story of the Quaker State. Since we know that Rupprecht and Beethoven were friends for a time, even discussing a journey to Italy together, we may assume that Beethoven shared Rupprecht's interest in Pennsylvania's founding. The friendship did not last long. It may have broken up as the result of Grillparzer's resentment of Rupprecht. In any event, we know that Beethoven, in a letter to his friend Schindler, summed up his feeling about Rupprecht in the words, "Ask Bernard about this fool, Rupprecht. Tell him about the dirty trick and ask how we can get back at the scoundrel." This very free translation of Beethoven's words is still ample evidence that there was no room left for friendship! We need not look further to account for the



—Sketch by Richard Loederer

fact that the "Pennsylvania" libretto of that "Schandmensch" remained a *libretto* and was never set to music! According to a report by the Beethoven expert, Nohl, it was found in Schindler's effects.

The fame of the composer had, of course, early reached the United States, and particularly Boston, where in 1815 music-lovers founded the famous "Handel and Haydn Society" for choral music. Choruses from Beethoven's *Messiah* had been performed there and the Bostonians had become Beethoven enthusiasts. An outcome of this enthusiasm was the projected "Boston oratorio." That such an oratorio was contemplated is confirmed by several sources.

Oratorio for Boston

In 1823, a certain Bühler, an intimate friend of the composer, asked him what progress he was making with the "oratorio for Boston." On this occasion Beethoven answered that he was not in a position to compose according to his own will, but had to work for money.

Another reference to the Boston oratorio occurs in the Vienna *Morgenblatt* for November 5, 1823. Here it is reported that the world could expect from Beethoven in that year a symphony, a quartet and a Biblical oratorio in the English language which had been sent to the composer by the American Consul.

A final piece of evidence comes from J. S. Dwight, the editor of the *Boston Journal of Music* and co-founder of the Handel and Haydn Society. This report mentions an interesting communication from the Beethoven biographer, Alexander W. Thayer. Schindler had told Thayer that Beethoven received a letter from a Boston banker, asking for an oratorio for the Boston organization. (He may even have received an American check). Evidently Beethoven was proud of this American commission, for on December 20, 1822 he wrote to his London friend Ries, "If God grant me health, which is already improving, I may be able to satisfy all my commissions in Europe and even those from North America . . ."

In December of 1825, Beethoven had an interesting caller, Theodor Molt. The composer's deafness necessitated recourse to the Conversation Book and Molt wrote: "I am a music teacher in Quebec in North America. Your works have so often delighted me that I felt an obligation to pay my respects when passing through Vienna. . . ." Here the statement stops abruptly,—there are presumed to be one or more pages missing from the conversation book, according to Thayer. . . . Some time after his visit, Molt wrote Beethoven a letter asking for an inscription in his album. Evidently Beethoven was favorably impressed with the Canadian, for he wrote for Molt the merry canon, *Freu dich des Lebens* ("Enjoy Life").

From the very beginning, the work of Beethoven was known and loved in America. His name carried so much prestige that many absurdly bad works were circulated by the simple device of borrowing the master's name. The *Euterpiad*, an American musical magazine, carries a review on September 9, 1820, of a "work by Beethoven" called *The Bird Let Loose*. Needless to say, Beethoven is not responsible for one note of this ridiculous composition. From 1830 to 1870 numerous marches and waltzes were published under Beethoven's name, often simultaneously by several publishers. After 1812, however, more and more authenticated Beethoven publications and performances can be traced.

(Continued on page 73)

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Keeping Your Band In Tune

EDWIN W. JONES

I COULDN'T believe my eyes. I stood there staring at the bulletin board. My lips twisted. Deflation enshrouded me as a cloak. I had put much effort and many hours into preparing our band for this contest. I slowly read the concert band ratings again. Yes, there it was.

My band had rated "Five."

Later, I numbly read the judge's comments. "This is an outstanding example of a band ruined by terrible intonation," this able judge had written.

Fifteen years later at the Joplin, Mo. festival I picked up another judge's sheet. This judge, Dr. N. deRubertis, composer of several band numbers on the national list, had written: "Again I must compliment the director for the intonation of his band."

What had happened? Mainly that during the last fifteen years I had learned one or two things about band intonation. And had learned them the hard way.

Intonation important? "Good intonation," says a member of the A.B.A., "should be sought constantly. It gives your band the power to please the listener. You, as director, will also get much more pleasure out of your band when you hear chords and unisons that sound 'good.' "

Let's consider how we may improve the intonation of our school bands. But first let's remember that when our bands do play well in tune there is one person that deserves some of the credit: ourselves.

Almost any director can improve his sense of hearing. A real danger is that if we become "rushed" by the pressure of numerous band appearances we often let our ears become dull or calloused. And poor intona-

tion gradually spreads.

"I learned a lot about intonation," one veteran director told me, "when I took up piano tuning. I began to listen for 'beats' and how to tune them out."

Almost any type of careful *listening* will increase your ability to improve band intonation. (Many blind people, since they are forced to listen to orient themselves in society, have an excellent sense of hearing.) So, the first requirement for good band intonation is that we, as directors, should steadily try to improve our sense of hearing. And we should

make a hobby of intonation. This helps our pupils to become more aware of it.

"One successful director," a clinician told us one summer, "made a chart for each band member in his band. He had a private audition with each player and checked the notes on the player's instrument that were sharp or flat."

"What instrument did he check them with?" somebody asked.

"The stroboscopy," the clinician said. "However," he added, "if an electronic device wasn't available he

(Continued on page 52)



Tom Higgins, Jr.

Big Business For the Song Shark

ALFRED K. ALLAN

A MAN in Texas shelled out \$125 to a firm in Hollywood for publishing his song. The publishers promised him fame and fortune but all they did was send him some sheet music of his tune and just pocket his money. The budding Berlin never made a cent.

A housewife out in the middle west paid a publisher \$116 to publish and plug her tune. All she got for her money was 54¢ in "royalties;" the publisher got the rest.

Each year the public is mulcted out of millions by the phony song publishers, more commonly known as "song sharks." Everyone thinks he or she can write a hit song and it's very possible that some can, but the sharks won't help them; they only help themselves to your dollars. They have expensive legal counsel, they operate comfortably within the letter of the law, and they prey on vain and gullible would-be songwriters with a diabolical array of rackets.

Lately "song sharks" have been greasing some palms and in this way getting hold of the names and addresses of the people who copyright their new songs. To each name they dispatch a little "sucker" letter, like this: "We understand that you share our interest in popular music. Won't you submit some melodies or lyrics to our expert collaborator? If we work together, we can both make plenty of money." The "sucker" mails them a melody or lyric and the "expert collaborator" goes to work. Then the "sucker" is sent a second letter, requesting a "modest" fee, usually from \$50 to \$100, to "defray some of the costs of printing the song, exploiting it and getting a

record made." You'd be surprised at how many people fall for the line and hurriedly surrender their money to the "shark."

The song is published, usually by some hole-in-the-wall outfit who split the "sucker's" fee with the "shark." Some of these racketeers put out over 2,000 songs a year and take in more than \$100,000 per annum. The gimmick is that the "expert collaborator" isn't expert at all and so of course the completed song is worthless. Only the "shark" makes the money, from the fees he draws out of the "suckers."

Other phonies advertise in magazines and newspapers, with blazing, bold-type inducements like this: "We Want New Songs! If accepted, we will publish your song. Our clients earn fame and fortune!"

Better Business Test

A short while ago, Better Business Bureau agents set to work concocting the worst possible lyrics imaginable. They came up with lines like, "When we said goodbye by the silo, Sadly did you cry and patted poor Fido," and other lines of similar cleverness and originality. The BBB agents mailed out their lyrics to some twelve well-advertised "publishers" scattered around the country, pretending that they were amateur songwriters. All of the "publishers" wrote back gushing letters of praise: "Your song lyrics are wonderful. It's something people will hum, sing and never forget!" Then came the gimmick, "Please remit \$30 for music and professional copies."

The Better Business Bureau warns, "If the publisher asks the

author to pay anything or to buy anything—the author should realize that *he*, either alone or with others, is bearing the costs and assuming the risks of publication and that the publisher will make his profit from the authors, rather than from the public sales of the song."

The Bureau adds knowingly, "It has been our experience that when the *author pays*, the merit of his work is not very important!"

Here are the facts: Legitimate publishers *never* advertise for songs and they *never* ask for money from a writer to polish and publish his song. They make their profits from the sales of the song and they pay a regular royalty to the author. If the publisher asks for money, it's a sure sign that he's a "shark", and up to no good.

There's the "testing bureau" racket. The "shark" tells you that for fifty dollars or so he'll wax a test record of your tune and then get it played on a radio station in your city. This is pure bunk! Your local disc jockey will be glad to play your record, if he feels that it has any merit, and he won't charge you a cent. No song has ever been placed with a legitimate publisher as a result of this "testing bureau" method.

Then there are the "folio phonies." These sharks say they'll print your tune in a song-folio (for a hefty fee of course) and they'll send the folio around to radio stations, recording artists and the like. Well, they do send the folio around, as promised, but it makes no difference for you. None of the radio stations or artists ever use songs received in this way. The neatly printed folios are just filed in the waste basket,

and the shark keeps your fee.

Sometimes the sharks run a contest, to cover up their racket. "For the best lyric submitted, we will set it to music, publish it and pay the writer \$1,000," the gyps advertise widely. "Submit as many lyrics as you wish—enclose \$8 entry fee with each lyric." The suckers swamp the sharks with their lyrics, at three dollars per. The sharks publish one, pay the thousand and still make a handsome profit from the hundreds of entry fees they've garnered from the other contestants.

How can you avoid the sharks? In 1931 a number of leading composers, including Sigmund Romberg and Irving Berlin, banded together to form the Songwriters' Protective Association, "to promote, foster and benefit the songwriters of the country." Today this highly respected organization has 2700 members. It has done and continues to do outstanding work to improve the lot of the working songwriter. While the association doesn't place music with publishers, nor criticize or comment in any way on any member's work, a beginner or amateur writer can profit from membership, for the or-



ganization provides valuable counsel to members, aimed at steering them away from the sharks and to the legitimate publishers. A beginner can, for \$10 a year, become an associate member with everything but voting privileges in the group. The association, located at 158 W. 55th St., New York City, now has 891 associate members.

Selling a song to a legitimate pub-

lishing firm is a matter of great persistence and infinite patience. If your song is really worth while, you may get it published by an honest company, but it won't be easy, although the song sharks try to make it seem so.

The Better Business Bureau advises, "If you believe your verse has merit, seek the critical opinion and advice of some competent judges locally—your public librarian, teachers of English, the editor of your local newspaper, your pastor, or any educated person in whose judgment you have confidence. If they agree with you, submit your manuscript to a publisher who pays authors for their material. (These honest concerns are usually listed in telephone directories.) There may or may not be a market for your material among such publishers, but if there is, it will not be influenced by your willingness to buy any books or to pay servicing fees."

A final warning from the Bureau, "Don't let your vanity get the better of your judgment. Let the bitter experiences of many others help you to avoid the song publishing racket." ▶▶▶

BOOKS ON MUSIC

Creating Music with Children,
Alice M. Snyder. The purpose of this textbook is two-fold: to aid teachers and parents in their understanding of the role music can play in the development of children and to provide comprehensive methods of classroom teaching, as applied to the basic rudiments of music as well as vocal and instrumental instruction. Comprehensive lists of suitable compositions and recordings are incorporated in this useful book. (*Mills Music, Inc., New York, \$2.50.*)

Anyone Can Yodel, Magnus E. Bucher. Designed for the novice, this booklet combines instruction in the basic steps of yodeling with specific illustrative exercises and six familiar Alpine songs. (*Big Mountain Press, Denver, Colo. \$1.*)

The Viking Book of Folk Ballads of the English-Speaking World, Edited by Albert B. Friedman. The most important collection of ballad materials since the monumental work of F. J. Child. The selection of ballads is made with taste and authority and many American songs are included. Occasionally a melody line is added to the words, and the comments are both scholarly and entertaining. There is an attractive jacket design by H. Lawrence Hoffman. (*The Viking Press, New York, \$4.95.*)

My Lord, What a Morning, Marian Anderson. The frank and highly personal autobiography of a great singer and a still greater personality. The book not only reveals the private life of an artist but contains also some valuable advice on vocal study and musical techniques. Interesting photographs enhance its appeal to the general reader. (*Viking Press, New York, \$5.*)

George C. Wilson, Vice-President of the *National Music Camp*, has resigned his position as Professor of Music and Director of Bands and Orchestra at the University of Missouri in order to give his full attention to the plan to develop the *National Arts Academy of Interlochen*, a winter school for gifted children who will receive specialized training in music, art, drama and dance, as well as in academic subjects.

A special section devoted to the finest imported musical instruments will be a highlight of the *United States World Trade Fair*, to be held in New York's Coliseum, April 14-27. Nations participating in this international exposition will be Brazil, Canada, Ceylon, Denmark, Finland, France, West Germany, Great Britain, Greece, India, Ireland, Israel, Italy, Japan, Korea, Lebanon, Netherlands, Norway, Pakistan, Sweden, Turkey, Venezuela and Yugoslavia.

"That New Black Magic"— Multiple Recording

LAWRENCE I. RITCHIEY

PERHAPS it was curiosity that discovered multiple recording; perhaps it was the result of searching for something new and fresh in the realm of modern recording; but whatever the cause, multiple recording is certainly a most promising discovery. Already it has opened doors in walls that up to now were thought impregnable. It is nothing extraordinary today to walk into a record shop and hear a currently popular singer do a rendition of a currently popular song in three or four part harmony. One can even purchase records of "one-man bands," featuring one artist on nine or ten instruments.—Impossible, you say? No, not any more. Multiple recording has made all this a reality.

What is multiple recording? Well, instead of trying to define it "Webster" fashion, let's take a look at it "at work" and thereby gain a clearer picture of just what it is and how it can be used. Since Les Paul, the "guitar magnate," and his charming wife, Mary Ford, have been largely responsible for its popularization in this country, we'll look in on one of their recording sessions and see how it's done.

For the number they're about to record, they'll want four Hawaiian, Spanish and steel guitars, plus three voices.—Incidentally, at this point we might notice that two tape recorders are needed for multiple recording, although more may be used, depending upon what effects are desired. Les switches on one recorder and records the melody of the number. Then he readies the other recorder and, playing the first tape back through a speaker, he plays a second instrument with it, taping the results on the second recorder. Now he has two instruments on tape, both to-



Les Paul and Mary Ford

gether, and played by himself! With two instruments taped, Mary goes over to the microphone and sings along with this tape, this being taped on the first recorder used, since its tape needn't be saved. On the resulting tape, they have two instruments and one voice; two more of each to go. Playing this tape recording back through a speaker, Mary and Les add another instrument and voice to it, in the same manner that the previous ones were done. Finally, they

play this tape back and record the remaining instrument and voice with it,—and there you have it! The resulting tape is used to cut records of the number, the records are sent all over the United States, and another Les Paul and Mary Ford "multiple recording" number is on the Hit Parade!

Les and Mary have been quite active in multiple recording and have been very successful, but other
(Continued on page 76)

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The Violin Helps the Voice

ROSALIE MILLER



Jean de Reszke once said to me, "There are no great teachers; there are only great pupils." Had I not had the inestimable privilege of having studied with the great violin master, Ottokar Sevcik, I would have agreed with him wholeheartedly.

Professor Sevcik, with whom I studied the violin in Vienna and in Pisek (that little village known to violin students all over the world), opened completely new vistas for me. He not only taught me how to play the violin; he taught me how to teach.

There is something to be said for Jean de Reszke's statement, because no matter what you may impart of your knowledge to a student, unless the student applies that knowledge and studies carefully and diligently, he will not achieve his goal.

I remember when Regina Resnik came to me as a girl of fifteen years, with a mind as keen as a steel blade. She would appear at her lesson with all the words and notes learned. Then she would say, "What is my new assignment, Miss Miller?" I would reply that we had not even scratched the surface of the piece of music. Now that words and music were out of the way, we could commence to study. Of course, she was

unusual. One has to teach words and music to the average student before teaching that student how to sing them.

I remember that Celia Dougherty, that fine composer, said that he would like to show some of his songs to my young artists. Regina Resnik, Anne Bollinger, Eunice Alberts and Robert Goss were here and astounded Mr. Dougherty because they all read his music as easily as one reads a newspaper. That is not the case as a rule, and one must learn to teach those who are not so musically advanced. That is where Sevcik came to my aid.

Students Differ

As Sevcik so often said, "There are those students so talented, with an instinct for playing, that no matter with whom they studied they would attain success." These are the born students and born performers. On the other hand there are those patient, conscientious souls, the inspired and dedicated teachers who manage to lead the young aspirant along the path he should follow, and by patience on both sides, success is attained.

Whatever success I have had in training young voices, correcting bad habits of production as well as developing musicianship, I attribute to my years of study with Sevcik. That great master of pedagogy made it a point to teach every student how to teach and how to practice.

Each student, after having been with Sevcik long enough to assimilate the principles of his technic, was

assigned as an assistant to prepare the new students for their lessons with the master. Then Sevcik would criticize what had been taught and how one had instructed the newcomers.

I found that I could compare breathing in singing with the bowing on the violin and could show my students step by step what to do with breath as Sevcik showed how to conserve the length of the bow in a phrase.

I learned that *how* one practiced was more important than *how many hours* one spent playing. As the average student takes his assignment home, he pulls out the music and sings the notes of his exercises so many times and plays his pieces and arias through from beginning to end over and over. At the end of practice time he has consolidated his mistakes, perhaps learned his notes, but not his technic. Sevcik worked another way. Even though he had written innumerable books of technical exercises, he often wrote out a special one to fit the particular need of a pupil. His famous "hin und zurück" was a byword with his students. If a passage proved baffling, it was taken apart, divided and studied. I use the same method in teaching a phrase which may not sound well. I do not go backwards and forward, but I write the passage in different keys, make the student sing the notes on different vowels until the correct tone is achieved.

When I first commenced to sing, Sevcik wrote a letter telling me how to practice and learn repertoire with-

(Continued on page 75)

Rosalie Miller is well known as a singer, violinist and teacher, numbering among her pupils Regina Resnik, Virginia MacWatters, Thomas Hayward, Arthur Budney and other outstanding artists. Three of her students have won Metropolitan Opera Auditions of the Air, later singing major roles with the company. Her own teachers included Marianne Brandt, Marcella Sembrich and the DeReszkés.

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Let Us Have Good Amateurs!

JULIA BROUGHTON

AT a conservative estimate, probably not more than *one* out of a thousand students of music ever becomes a famous concert artist, or even a professional musician. Then why do teachers persist in misleading parents—and the pupils themselves—into believing that some day these children may bask in the limelight?

It seems to me that the more honest way is to promise nothing except the gratification the individual feels when he plays for his own satisfaction or for the enjoyment of others. Many a dull social evening would be enlivened if just one musician were among the group. I never used to play cards but I have given pleasure occasionally at parties by playing the piano. One good singer and an accompanist can bring delight to any gathering.

When one reads of the heartaches and disappointments, yes, and the intense jealousies some of the great artists undergo, one can be thankful to be an average performer, or even a happy teacher of children. Please do not misunderstand me. In rare instances I have said to a pupil: "You have real talent. Why don't you work hard and aim to be a professional musician?"

Expressing ourselves in music makes us "feel good." Many an amateur has spent a quiet evening alone with his piano. He may come home from an arduous routine of business or social problems, but let him sit down and play even a simple number and he feels better.

Robert E. Wickersham writes:

Julia Broughton is an outstanding teacher of piano and organ, with faculty experience at New York University, Cornell University, West Chester State Normal School and the St. Louis Institute of Music. She was for three years president of the Piano Teachers Congress of New York. This brief statement of her interesting views is quoted by permission from her book, "Success In Piano Teaching," published by Vantage Press, N.Y.

"Music ought to stay home more. There is far too much of the critic's pose, far too little of the joy of *making* music, of getting immersed in it."

So let us get together with our friends and make music! Some of them play various instruments; others sing. Never mind how the music sounds, at first! These disharmonies can be resolved somewhat by regular meetings. Never excuse the person who says, "Yes, I used to play but I can't any more." If you ever *could* play, you can recapture that ability.

Sometimes all one needs is a little encouragement. I have a friend who said he used to sing. One evening, two of us finally urged him to sing for us. He played his own accompaniment and his voice did not break as he feared; it was a fine number, without a mistake. We enjoyed it and he had a wonderful time.

Which gives you more satisfac-

tion—canned music (so-called) or that of your own making? I doubt if radio, the movies, the phonograph or television will ever be able to blot out the joy the amateur feels in performing music himself. I wonder if all the young people who formerly played in high school orchestras and bands have let the dust settle on their violins, clarinets, and other instruments. Let those of us who really want music at home search out these folks and invite them to play with us. A good rule for all of us would be: Let us *make* just as much music as we hear in concerts, for in this way our musical lives will be properly balanced.

I came across this startling news from the *Hammond Times*: "Of the 4,787 prisoners in the State Penitentiary at Joliet, Illinois, not one had a musical 'education.'" Moral: Be a good amateur and stay out of jail. ▶▶▶



—Photo by Courtesy of Conn Organ Corporation

an ordinary boy...

an extraordinary horn

You were always careful to address him as Charles, even though his crew cut and big ears reminded you of a convertible with its top down—and both doors open! You were glad to have him and his sax in your band. Like most other youngsters of his age, he had average enthusiasm for a good many things—but, how he loved to play in the band!

It was really too soon to tell whether he'd ever be lead sax—but you could tell he liked being a part of the team, of feeling that he was an important member of the group, and that he helped make the band click. And how good it made you feel to know that you were helping him develop a trait of character that would reward him many times in the years to come.

Remember too, that day after practice, when you told him he ought to own a Selmer! To him it must have seemed as if Gallodoro and Mule and Hawkins and Getz, and all the others, were sort of moving over to make room!

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Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



IF our observations at professional meetings and our discussions with teachers in the field represent anything like a fair sample, then there is a growing concern about the musical taste of young people and a feeling of responsibility for its development. But the obvious question is "How?" What can we do in our teaching and in our contacts with students to help them learn to discriminate?

For clues on this important matter we have gone outside the field of professional music,—to three teachers who are interested in music and who know a great deal about it, but who are in related disciplines. We have gone to an historian who specializes in cultural history, Dr. Arthur R. Hogue; to a psychologist who specializes in guidance but who at the same time has done the classic studies in music appreciation, Dr. Kate Heyner Mueller; and to a sociologist who specializes in cultural aesthetics, Dr. John H. Mueller. Dr. John Mueller's article will appear in next month's Round Table.

-J.M.W.

THE HISTORIAN LOOKS AT MUSIC

Arthur R. Hogue

A LAYMAN addressing remarks to musicians takes a perilous course, for music resembles Christian theology in that "a lamb can wade in it or an elephant can drown in it." Briefly I wish to deal with the transfer of musical taste from the professional musician to the student or the learner at any age. Whatever I say here you can regard as a sample of the layman's concern about the task of teaching music to fantastically increasing numbers in the public schools and colleges of America. And a layman is entitled to some concern about the transit of musical taste from instructor to student in a country where many forces drive every form of expression toward the level accepted by the so-called Common Man. The Common Man should, and will, have his music and art and



poetry, but must his widely-accepted level of taste be allowed to tyrannize? Must all grammar, to say nothing of music, conform to that of the Common Man?

Every day we are told that "Winston tastes good *like* a cigarette should!" Advertising agencies know better, of course; they know that Winston tastes good *as* a cigarette should, but they are afraid to use the correct form lest the public consider them highbrow.

The Common Man has acquired his power over language, art and music without effort. It has been handed to him. Inventions supplementing the work of Edison and Marconi have created the phonograph, the radio, sound movies and television. These have become so popular that businessmen now use them extensively for advertising. Perhaps all consumers in the United States are also listeners. We have radios in the kitchen, "hi-fi" equipment in the living-room, TV in the recreation room, "juke boxes" in taverns, and Muzak gently piped into tea-rooms. There is no escape. The public is bombarded night and day by music which the greatest number

of consumers enjoy. Advertising agencies follow the whims of public taste with feverish alertness, tabulating sheet music sold, recordings sold, and recordings played on "juke boxes" across the nation. What the public wants advertisers supply on hit parades.

Please understand my position on musical taste. I am not belittling the taste of the Common Man; I am regretting, rather, the tyranny of it, for in spite of all that can be said about the improving musical taste in America—and much can be said on that point—the fact remains that departures from the popular level are made in the face of frightful odds. As a result the delights of a vast literature of music are threatened. I have no quarrel with comic strips, either, but I shall also view them with alarm when they threaten to put *Huckleberry Finn* and *Treasure Island* beyond the reach of young people. The world of literature is wider than comic strips; the world of music wider than "hit parades." The task, then, is to transmit the range of the instructor's musical taste in spite of popular trends and to bring people to an enjoyment of

something beyond the "juke box" recordings.

"A pious, wholesome and laudable aim"—I can almost hear you saying this—"but . . . did you ever face a class of teen-age young people on a Friday afternoon one hour before the pep session and send-off for the team?" I know, I know; teaching at times is like shooting at a mud-bank with an air rifle; there is a little plop, then all is as before! Not every class, however, falls on the eve of the critical game of the season. Sometimes a teacher has a good chance. What does he need then in preparation for the good days and what can he do to reach his students?

First of all, remember the students' limitations. As a layman—often in the company of musicians, but still a layman—I know something about the students' limitations; they are my own. I do not possess perfect pitch; subtle changes in time and rhythm elude me; variations on a theme may be so far from the original statement that I cannot recognize the tune. Furthermore, I do not bring to a performance the rich personal experiences of a trained musician who may have acquired many associations with a particular song or symphony. Differences in ability and training, then, are tremendous and must be recognized. It always amazes me to hear of musicians who derive pleasure from reading a printed score. Most students are not capable of such abstract delights. Most of us need help in putting flesh on the bare bones of a subject. Precisely at this point the teacher has a function; otherwise all teachers would be fired and replaced by textbooks and recordings!

I want to make three suggestions, which have no direct bearing on the vocabulary of music or any technical problem, but do touch on the way an instructor can help his students. First, the instructor should not hesitate to insert into the discussion of music any personal experience he has had with music, because nothing is more convincing than the eye-witness (or ear-witness?) account, the firsthand experience. Second, the instructor should draw on the resources of other disciplines and forms of expression when dealing with music, because developments in literature and art can often clarify

parallel developments in music. Third, the instructor should do everything within his power to prevent inert, passive listening to music; rather, he should encourage a response, a sense of participation. At the risk of being tried for heresy, let me expand briefly. The danger here is that I may seem to disregard scholarship; certain that is not intended. Rather, I am saying that in the transfer of musical taste, scholarship is not enough, just as bricks alone are not enough in the building of a brick house.

Personal Touches

On the matter of reporting personal experience, I am not advocating that the instructor fill the class hour with stories of his life and times, but it will do students no harm to learn that the instructor's taste and understanding were gradually formed. Even the layman can track the course of his musical awareness. For me the most memorable performance has always been the "live" performance enhanced by the situation: the bearing, expression, and gestures of performers, the stage lighting, the response of the audience, sometimes all have fused with the music to create something unforgettable. I shall always remember for example, Sigrid Onegin opening the first concert in Cleveland's new public auditorium with a selec-

tion from Haydn's *Creation*. I first realized what a superb mastery of the violin could mean while hearing Heifetz play in a small-town "opera house" in Pennsylvania. I first learned how choral music might sound with a symphony while hearing the combined Harvard and Radcliffe Glee Clubs sing with the Boston Symphony Orchestra in a performance of Beethoven's *Ninth Symphony*; and I learned what a choral group might do without instrumental music while standing in the choir loft during a Russian Greek Orthodox service in a mid-western steel town. These examples suffice, I hope; surely you see what I am getting at. The instructor must know the vocabulary of his subject, certainly, and how to explain the difference between a fifth and a seventh; he must know the names of composers and titles of their works, true; but all of this will leave students cold unless they are assured that their instructor is a person for whom music can be exciting. Students talk excitedly about their musical discoveries at the record shops. Why shouldn't the instructor bring a little of his own excitement into the classroom? (If he has never had any excitement, if music is not of compelling interest to him, then he ought to reflect carefully on the quality of his experience and his reasons for being in the profession.)

Under the most favorable circum-



A Mediaeval Impression of Lohengrin

stances, however, the experience of an individual is always limited. He must, therefore, go beyond direct personal experience and draw on the resources of a good library. Now I realize that a great work of art is always able to stand on its own merits and that one can appreciate it without consulting the sort of stuff which creeps into poorly-written program notes. However, a knowledge of other fields can help a music teacher trying to transmit his own taste and understanding.

For example, take Romantic music in the nineteenth century. Surely it will help the teacher of music to know something—even a little—about the romantic novels, poems and dramatic literature written in the late eighteenth and early nineteenth centuries. In English literature alone there were such writers as Wordsworth, Blake, Scott, Coleridge, Byron, Shelley and Keats. In France men such as Victor Hugo, Lamartine, Chateaubriand and Alfred de Vigny wrote in the same style. They were unsystematic, emotional, and rebellious, but the literary Romantics were aware, nevertheless, of what they were doing and it is possible to discern their common characteristics and values.

Romantic Faith

They all had great faith in the man of feeling and emotion. They all felt an affinity with nature, following Wordsworth (*The Tables Turned*) in believing that

"One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can."

The Romantics escaped from the world around them into an idealized medieval society; Scott in *Quentin Durward* and *Ivanhoe* illustrated this tendency; or they escaped, like Coleridge, in the poem, *Kubla Khan*, to an impossibly Oriental Orient, taking the road to Xanadu, "where Alph, the sacred river ran." The Romantics loved the mysterious, the vague, the measureless, the infinite; they filled their writing with descriptions of moonlight falling on old Gothic ruins and rocky cascades in wild, tangled forest glens. They became interested in distant medieval

(Continued on page 58)

PSYCHOLOGICAL CONCEPTS IN MUSIC

Kate Heyner Mueller

PLATO has told us that there are men among us who have an intuitive insight, an inspiration which causes them to do good and beautiful things. They themselves do not know why they do as they do and therefore they are unable to explain it to others. It is so with the poet's mind, and in a sense with all good men.

Plato goes on to say that if a man could be found who was able to add to his instinct for the right or the beautiful a clear idea of the reason for its rightness or beauty, he could be among men what a living man would be in the dead world of flitting shades.

What a challenge that is to ourselves, the artistic descendants of Plato, in the same generation with his scientific descendants who have split the atom! How many centuries it has taken the civilized layman in the arts to shake off the misleading concepts of mystery and inspiration! In Mediaeval Italy mathematics scholars hoarded their discoveries, polished them in secret, then travelled to the cities to display them for profit by betting on themselves in public appearances. And regular medicine-man shows they were, with their organized and partisan cheering-sections, in spite of being advertised as learned disputations. But science has long since outgrown such primitive attitudes, and today (except in war time) all our discoveries in mathematics, physics, medicine are rushed proudly into public documentation. In science, tradition is suspect, sentiment outlawed, mystery inconceivable, and inspiration neatly ticketed as to quality and price. Science laughs at the criticisms of its wasteful, opportunistic methods, its use of animals, its reliance on statistics, its subsidies of mediocre scientists and methods and projects. Nothing is too big, too expensive, or too nebulous, too trivial or too practical for the solemn attention of orthodox

scientists. It is amazing that we in the arts have not become psychopathic with sheer envy of them.

We do have, it is true, our own experimentation in the arts, and especially in music, yet how shabby and anemic we look beside the lordly scientists as we stand before the great foundations. If it were not for our Ph.D. theses, could we make any claim at all for experimental work? And how constrained and timid we are even with our theses! The winds of academic criticism are sharp and diminishing. We huddle together warm and safe around Helmholtz's tuning-forks and tonoscopes, or worm our way through the pages of history, to burrow under the manuscripts where few will dare or care to follow.

In the meantime, the layman, the listener, those we teach, are encouraged to think that music is not for analysis and exploration, but for contemplation, leisure, escape, pleasure, emotion, self-expression, relaxation. It may have, of course, all these functions, yet these very words imply that listening to music is not an intellectual process, that it is even anti-intellectual. Perhaps the intellectual aspects of music are *not* the most important. Or perhaps "intellectual" as we have come to use the term with music has been ill-used, diverted into artificial and collateral channels quite alien to the pure and primary process of perceiving and comprehending the music itself.

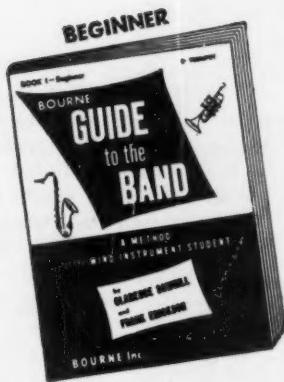
Craftsman's Discipline

The musical craftsman has never been thus deceived or alienated from his workmanship. He is a hardworking, disciplined intellectual. He respects the steps in his learning process, and knows that what he uses is his cerebral hemispheres, not inspiration; that the mastery of music materials and ideas is a technique that grows with diligent use and that the ease and grace of maturity is achieved only after long practice and study.

Psychologists assume that all creating and appreciating are similar and parallel processes. Both of them are determined by the forces and limitations of the human brain, both are dynamic intellectual processes un-

(Continued on page 60)

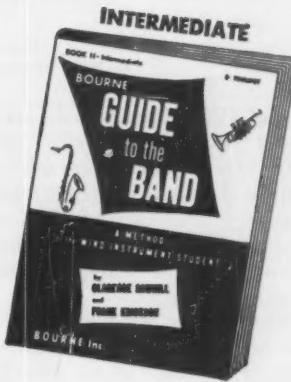
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Moonlight Sonata in Kwangju

DOROTHY LEWIS KINSMAN

WE had just finished our dinner, eaten with chopsticks as we sat on the floor around a low table. The sight of the piano as we entered the drawing-room catapulted me from the Oriental world into the snug home world of daily practice and twice-weekly lessons.

The dinner party was being given by a Korean official of the Military Government in honor of an American sergeant friend of mine. I was stationed in Kwangju, Korea, with the American Red Cross during that summer of 1946, and my friend had asked me to the dinner.

Although I tried to focus my attention on the other guests, I found myself edging toward the piano.

"What is the tone like?" I wondered. "Is the action loose or stiff? And is that a book of Korean music open on the rack?"

When I was close enough to take a peek, I discovered that the book was a volume of Beethoven *Sonatas*. And in the pile beside the rack were Volume II of the *Sonatas*, the Bach Two and Three-Part *Inventions*, and a collection of Mozart *Sonatas*. There was an almost complete collection of Chopin—books of the *Etudes*, *Polonoises*, *Preludes* and *Waltzes*.

I had taken very little of my own music overseas with me, and I missed it. In this Korean home, there seemed to be almost all of the pieces I had particularly enjoyed playing or had wanted most to learn.

One of the Korean gentlemen noticed my excitement. "You play?" he asked smiling.

"Some," I replied. "But you must tell me. Whose music is this?"

"Belong to a girl who live here.

Dorothy Kinsman is an organist and pianist, with experience also as a reporter and a worker for the Red Cross, now living in Riva, Maryland. This touching story is a true one, in no sense fictionalized.

She study music at conservatory in Seoul. Play very well."

"Oh, please, I must meet her," I exclaimed.

By this time, my resolve to concentrate on the discussions around me had vanished. I could think only of meeting this Korean girl whose fingers had journeyed over so many of the same paths as mine and had probably stumbled at the same places in Bach's *Inventions*. Seven thousand miles away, she had undoubtedly experienced the same elation as I had when, after hours and hours of practice, she was able to play a Bach Two-Part *Invention* with clarity and precision.

The Korean took one of his friends aside and talked to him for a minute. The friend disappeared, returning shortly with a stockily built girl of about eighteen.

Like the music on the piano, she seemed to belong no more to one country than to another. She wore Western clothes, well made and ex-

pensive, but she was not dressed as an American girl her age would have been. Her drab, tailored dress was too severe for her youth. I had the feeling I often had, when I saw a Korean girl in Western clothes, the clothes actually belonged to someone else, and she was wearing them quite by accident.

A girl who dressed as this young musician did was considered advanced and slightly daring by conservative Koreans. But how much more attractive the four graceful kesong girls who had served our dinner looked! They wore billowing silk skirts, bright as carnival balloons, and crispy white blouses. Instead of the heavy brown Oxfords worn by the pianist, they had on shoes made of pastel-tinted rubber, molded into a graceful curve at the toe.

There was a characteristic of the musician, however, which she shared with all the Korean women I had met. She was extremely shy.

(Continued on page 54)



—U. S. Army Photo

Music in Korea. Mrs. Syngman Rhee and Friends, with An and Ah Ran at the Piano

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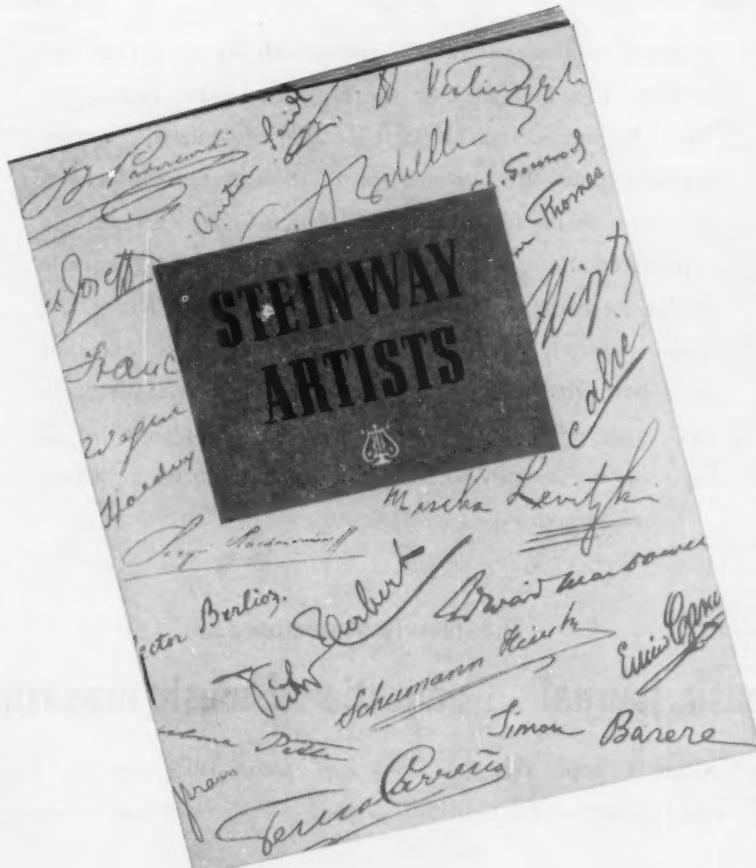
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Some Notes on Horns

DAVID HAMBLEN

ON the 14th of October, 1899, Admiral Dewey, the hero of the Battle of Manila Bay, paraded through Boston. A small boy sat on the fire-escape of an office building and watched the parade. I was that boy.

The bands attracted my attention, particularly Boardman's Band, which had its rehearsal-room in the building from which I saw the parade; eleven years later I played in that band.

In 1904 I started to study the cornet under "Old Dan" Boardman. He had been assistant bandmaster of the Boston Brigade Band in 1859,—a long time ago. The Boston Brigade Band was successor to the Green Dragon Band, founded in 1810 at the Green Dragon Tavern, a relic of 18th century Boston; the Green Dragon Band was in turn successor to the Massachusetts Band, founded in 1783. How time flies!

I was enchanted, listening to Boardman tell of old band days and old band ways. For I was always particularly interested in brass bands, and I believe that they never have been fully appreciated.

In 1908 I studied the cornet at the New England Conservatory of Music under Louis Franz Kloepfel (1867-1936), first trumpeter with the Boston Symphony Orchestra. This was during the regime of Dr. Karl Muck (1856-1940), whom I believe to have been the greatest orchestral conductor of all time; in those days the Boston

Symphony Orchestra was generally acknowledged to be the world's leading orchestra.

In 1909 I first wrote on horns as an English composition at Newton (Massachusetts) High School. My interest turned more and more to the theoretical side of brass instruments.

In 1911 I found in a Boston Symphony program a reference, by the music critic, Philip Hale (1854-1934), to the Belgian acoustician, Victor Mahillon. I then read Mahillon's *Éléments d'Acoustique Musicale et Instrumentale* at the Boston Public Library.

This book told of the poor scales of brass instruments. For several years I tried to find a way to get a good scale, and finally, on August 8th, 1916, I found one.

From early childhood I had wondered how music is written; in 1920 I studied harmony and counterpoint

under John Patton Marshall (1877-1941). He was organist with the Boston Symphony Orchestra and a pupil of Edward MacDowell (1861-1908).

Marshall took a dim view of so-called "keyboard harmony," a fortunate circumstance, because I was unable to play any keyboard instrument. I found that I could successfully work out the exercises in harmony without actually hearing what I had written; harmony and counterpoint fascinated me.

Through the years I used to wonder about different points concerning brass instruments, but answers were indeed hard to get. As I gradually accumulated facts about horns that I wanted to know, I wrote them down; the thought occurred to me that others might have the same problems, and I organized the answers into a book,—*Some Notes on Horns*. It is still in manuscript form! ▶▶▶

These personal and nostalgic reminiscences by David Hamblen were intended as part of an introduction to his unpublished book, "Some Notes on Horns". They seem worth previewing in this magazine, with the possibility of eventually reaching the public in their intended form. Mr. Hamblen's article supplies the necessary hints as to his musical background.



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Do It Yourself!

OLGA WOLF

"LET George do it" was a flip excuse our grandparents used for putting off until *mañana* what should have been done *pronto*.

Nowadays, however, all of us are becoming increasingly aware of, and actively, enthusiastically, successfully living our Declaration of Independence in the practical phrase "Do It Yourself."

Men and women are no longer "backward about coming forward." The average person now wants to improve his average and his motto has become, "I'll never learn any younger!"

You might as well admit it: you've always wanted to play a musical instrument but, up to now, you've been deprived of that pleasure. You've had to be satisfied by getting such enjoyment vicariously through another's playing. You've been letting George do it while you were longing to do it yourself. But you're a red-blooded American (a word that characteristically ends in "*I can*"). Come on, now, *do it yourself!*

Tobias Matthay, the great piano teacher, once said, "It is better for everyone to play a little, no matter how inadequately. Making one's own music is better educationally, aesthetically and morally than to listen to the finest performance." No rational human being is without some gift for musical expression. Anyone can learn to play well enough to give himself and perhaps his friends much pleasure.

Dr. John Erskine, the well-known author, wrote an article for the *Rotarian* magazine about how every man, especially every father, should learn to play an instrument. Dr. Erskine said, "The middle-aged have

an advantage over the children. . . . A child needs a powerful lot of teaching. The adult can cover quite a distance on good advice."

Dr. Erskine said further, "I'm speaking of men of my own age (he was about 60 at that time) or a little younger, who have, I hope, a sense of humor and who won't overestimate their talents, but who, on the other hand, are wise enough to get pleasure out of such talents as they have.

No Ear for Music?

"You are probably saying right now that you have no ear for music and that your fingers are stiff," says Dr. Erskine. "Your ear is probably not bad if you have any love for music, and your fingers aren't stiff . . . Important as the fingers are, you should *think of your fingers last*. The music comes first. If you get the music into your brain, it will come out at your fingers . . . It's easier than playing bridge and it's less difficult than the mastery of a good drive in golf."

Right now you are thinking of excuses:



1. "I'm too tired to do anything after working hard all day."

No you're not. Psychologists say that your mind or body may be tired from doing the same monotonous duties all day but that fatigue can be dispelled by simply changing your train of thought. Just give your mind something different to think about! Psychologists say that the harder you work the more you need relief from that work.

More and more wise doctors are prescribing music lessons as a hobby and means of relaxation for busy men and women. Even doctors themselves are learning to play. So it might be worth *your* while to put aside your dignity and self-consciousness and expose your ignorance of music to a good music teacher.

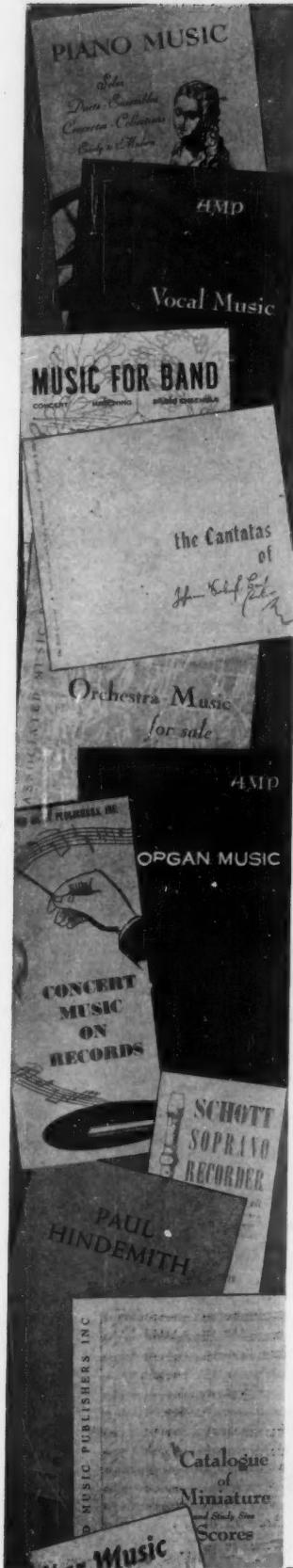
2. "I'm too old."

That's old fog-ism, and don't you ever be guilty of that! You're too old not to learn. The old idea that adults are incapable of learning to play a musical instrument is rank nonsense. It's a ridiculous superstition, and has been proved so for the past twenty years. A study made of the careers of some four hundred men, the most notable in their time and outstanding in many activities—statesmen, painters, soldiers, writers—proves that the years between 60 and 70 contained 35 per cent of the world's greatest achievements; between 70 and 80 years, 23 per cent; after 80 years, 8 per cent. 64 per cent of the great achievements have been accomplished by men who have passed their 60th year. Frank Lloyd Wright, the controversial 87-year-old architect, is now designing and building an opera house in Bagdad! Come on, you middle-aged delinquents, start having a little fun; what are you waiting for?

Someone has said, "Youth is not a time of life—it is a state of mind; it is a temper of the will, a quality of the imagination, a vigor of the emotions, a predominance of courage over timidity, of the appetite for adventure over love of ease." Men and women beginning music in their sixties and seventies do excellent work at the piano, accordion, autoharp, or any instrument they want to play.

3. "I have no time."

If you're "too busy" for music, you're the very person who needs
(Continued on page 71)



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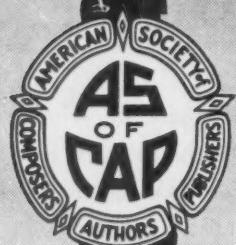
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John Philip Sousa Knew Boxing

CARROLL VAN COURT

WE all love Sousa, the March King, but I wonder how many of us know the human side of our great American composer. It was brought home to me, in a thrilling and unexpected way, more than fifty years ago.

I was sitting beside the boxing ring in the grand old Olympic Club of San Francisco one day, watching Gentleman Jim Corbett practice with my father, Prof. De Witt Van Court (the man who taught Jim Jeffries), as they went over some scientific tricks they were working on.

A porter came up, spoke to my father, and asked him to remain a few minutes, as Senator Phelan was bringing up a visitor, who wanted to meet my father. We wondered who it was.

In a few minutes, in came the Senator, and with him was none other than John Philip Sousa, whom he introduced to us!

Sousa had expressed a desire to meet my father, who had made Jeffries champion of the world, and so began a discourse on the finer points of the science of boxing that surprised us, because we learned that Sousa's hobbies were horseback-riding, trapshooting and boxing, and the great composer proved that he had more than a passing knowledge

of the Art of Self-Defense. For two hours, I had the thrill of hearing these men talk about boxing, and I never forgot it, besides the treat of meeting in person the composer of so many marches I loved to hear.

My father said afterward that Sousa showed a very intelligent knowledge of sports, and that it was a pleasure to talk with him.

A Bit of History

When they made the movie of Sousa's career, with Clifton Webb in the part of Sousa, I remembered something I had heard about how the famous *Stars and Stripes Forever* was composed, and as I knew the assistant director at the film company that made the picture, I told him it would be a nice episode to include in the story; and sure enough, if you see the picture, you will see Sousa pacing the deck of an ocean liner, while the music runs through his mind, in the fog. That was how the great march was composed.

Radio fans will remember the beautiful Railroad Hour Program, which ran so many months, giving us many lovely comic operas. I wrote to the sponsor, and told them that they had never put on a comic opera that Sousa had written, namely, *El Capitan*. Why not try it? To my delight, they accepted my suggestion, and not long before they went off the air, *El Capitan* received an excellent production.

When Sousa gave up a lucrative job, conducting concerts, to help Uncle Sam in the first World War,



somebody asked him about the big drop in pay. Sousa just laughed and said, "A dollar a day, a dollar a day, Oh, how the money rolls in!"

A real patriot, a great composer, a fine sportsman, and a beloved American,—John Philip Sousa! ▶▶▶

The customary total of \$500 in prizes will be offered by the National Federation of Music Clubs in its 14th annual Young Composers Contest for a choral and instrumental work by composers 18-25 years of age. In addition a \$600 scholarship will be awarded to entrants in the same age bracket, but in this instance applicants must be registered or recently graduated as composition students. Manuscripts must be submitted by May 1, 1957. Detailed information and application blanks for both contests may be secured from the National Federation of Music Clubs, 445 W. 23rd Street, New York, N. Y.

The newly established *National Dance Band Camp* will conduct two 4-week sessions for students primarily interested in studies relating to any branch of dance band music. Among the faculty members will be Les Brown, Sam Donahue, Ralph Flanagan, Stan Kenton, Richard Maltby, Ralph Marterie and Buddy Morrow. This co-educational camp, located in the Midwest, will be limited to 200 students between the ages of 16 and 22. For additional information, write to MUSIC, Box 238, South Bend, Indiana.

Carroll Van Court has been for many years an enthusiastic music-lover and amateur musician, at one time active as a record salesman. He is also known as a leading expert on the game of handball, for which he has written two text-books, with a number of outstanding musicians among his pupils.



Mommie, will I live happily ever after, too?

The fairy tale is ended. The child has finished with listening. The hard reality of a rainy afternoon drowns the little dream that the world rings with laughter alone.

There'll always be rainy afternoons, for the child and the woman she becomes. There'll be days when she'll be cut off from the outside world.

These are days for tapping an inner source, for happiness truly springs from within us.

This year nearly three million children between the ages of 7 and 15 will spend too many idle, insecure hours. But these and millions more could know the joys of frequent laughter...if every mother knew how to do more fully what she so earnestly longs to do: teach her child how to live happily. For though idleness breeds unrest, to be occupied at even the simplest task can exhilarate the body and set the restless mind at peace.

Here is one suggestion for keeping happily busy—one which 27 million children and grownups are already following. They play musical instruments. Over half of them, 19 million, like the piano best with its wide range of beautiful, tonal harmonies.

If you would give your child a recess from idleness, an escape from the unhappiness of being a "do-nothing"...if you would enrich the solitary hours and stimulate the surge of happiness that comes from within, we invite you to learn of the joys of music...we invite you to write for our free booklet, "The Parents' Primer."

"The Parents' Primer" tells you most of the things you want to know about children and music. Six or eight is old enough for beginning lessons...and the teens are

young enough. And "play," not practice, is the word today. Piano teachers have discovered simplified methods that make fun out of the beginner's musical experiences. Your local teacher will be happy to tell you about them.

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The Miracle of the Carillon

AUBREY B. HAINES

MANY Americans have thrilled to the harmonies of the carillon, played by some expert performer. Sounding four notes at a time, the music harmonizes into great sounds, for the delight of the human ear. However, few people realize that carillons are very ancient. Two thousand years ago the Chinese anticipated their possibilities, for their musicians played on matched sets of bells. Later the bells were small and played by a man who tapped them with a hammer suitable for the purpose. But not until the fifteenth to the eighteenth centuries did the making of real carillons begin.

In the Netherlands, Belgium and parts of France huge watchtowers were constructed. Here sentinels would sit, and when the citizens had to be called to arms, warned of national emergencies or floods, or when peace was joyfully proclaimed, they would ring the bells. Finally the Dutch grew tired of monstrous bellringing and began tuning their bells to the notes of the musical scale. In this manner the carillon was born.

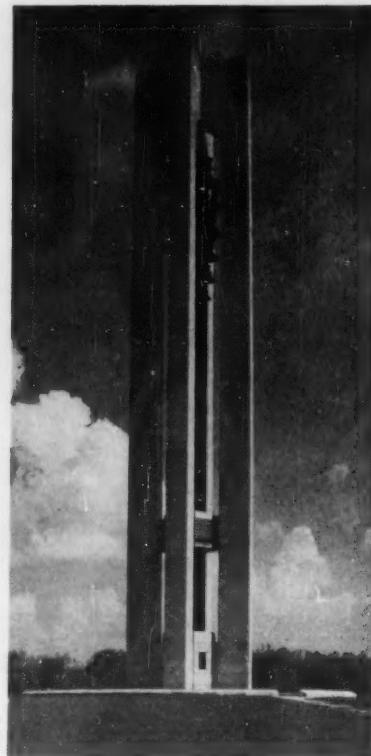
At first the bells had little range, and the method of playing them differed. But, limited as they were, they had pedal keyboards. As time went on, their size and importance rapidly increased. Towns and cities became rivals in trying to provide the best carillon. Thus the installation of every new instrument became a local event, sponsored by the nobility and attended by the burgomaster and the townspeople. Since the carillon was a vital part of community life, it became one of the first objectives in enemy attack. Captured carillons were often re-cast as cannon or held for high ransom.

For years the carillon in St. Rom-

bold's Tower at Maline, Belgium, had the distinction of being the finest in the world. It had forty-five bells, the oldest of which was made in 1480. Joseph Denyn was its carillonneur, and his recitals are said to have been peerless. From records left, they must have been the nearest to heavenly music ever made by what seemed superhuman hands; on a still, moonlit night their music was enchanting magic.

When John V, King of Portugal, visited the Netherlands, he was so delighted with the bell music that he ordered two for his new palace. His treasurer remonstrated, however, for one completed carillon put in place cost about \$43,000. Nevertheless, the king rejected the criticism, and, as far as we know, the two carillons of forty-eight bells each still hang in the twin towers of the convent, formerly the palace chapel at Mafra, Portugal.

The Antwerp Cathedral, so famous



The Deeds Carillon in Carillon Park, Dayton, is ideally located from an acoustical standpoint.

for its beauty that Napoleon compared it to Mechelen lace, had a carillon of forty-seven bells. Today in Belgium, Holland and Northern France there are more than 130 carillons of importance, all made during the past 400 years.

The carillon is truly the most democratic of all musical instruments, for rich and poor alike may share in enjoying it. Many times the audience consists of an entire city. The people of the Netherlands probably know their folk music better than any other people, for the workman at his labor hears the melodies from the carillon almost every hour of the day.

In Belgium the bells are hung in tiers, while in Holland they are frequently arranged in circles. The carillon is especially suited to the flat countries of Belgium and Holland. There the bell sounds travel greater distances than in mountainous lands. Besides the daily pleasure these instruments give the people, they are especially loved on Sundays and also add to the gaiety of the regular market days. In the summer there are frequently evening recitals, some-

(Continued on page 65)



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Concerning Voice Physiology

MICHAEL S. HOROWITZ, M.D.

WHAT can be done to improve the standard of the professional singer?

As a laryngologist I have been researching in the field of the singing voice through the West European countries which produce notably good singers, and I came to the conclusion that the low scoring rate in the production of first-rate singing voices is due less to natural than to artificial and remedial causes.

The greater number of potential singers behave as amateurs who do not make the most of what God gave them in the intricate apparatus that enables the human being to sing, often to produce wonderful and moving sounds which make anything from a truly great to a famous and highly-paid singer. (The two things are not necessarily identical).

The males and females who have what it takes to make a fine singer, and who do sing after a fashion, do not approach the technical subject in a thorough way and in a scientific spirit. The result is something like a subject photographed by an amateur who has not seriously studied photography. The thing is there: it's the operator who falls down on his job through not knowing how to make the best of it.

In my opinion every country should possess a few centres where voice students and singers can obtain advice and get on more intimate terms with their own individual larynxes.

The methods of teaching followed in most countries are inadequate. There is a widespread failure to use anatomical knowledge and the scientific approach.

I think that a competent singing-teacher needs a profound knowledge of the anatomical structure of the

voice producing organs and, at the same time, he should be a student of the physiological function as intended by Nature.

The teacher should be competent to look down into a larynx and recognize a healthy organ—or the reverse. A teacher without specialized knowledge and experience should never take the responsibility of "placing"

the voice of a pupil. The placing of the voice of a young singer should be determined by team work.

First, the teacher should test the condition of the pupil's ear and musicianship. Next, the pupil needs examining by a general medical practitioner to check that he or she has no serious organic lesions of neck, chest or abdomen. Finally, a laryngologist should give his opinion on the anatomical and physiological condition of the larynx. The throat expert, experienced in the field, quickly discerns any congenital deformities or modifications of nose, throat and larynx. After his examination he can

(Continued on page 74)



-Photo, Courtesy Columbus Boychoir

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Classroom Music Can Be Alive!

CONRAD G. HECHT

AT the school in which I am a vocal music specialist, part of my curriculum is devoted to a directed listening program. The children are guided through a series of graded recorded selections, including contemporary selections, musical comedy and the standard classics.

In spite of my attempts to make music a "living thing" for the children, I discovered that many of them felt that much of the recorded music was "out-dated," that is, something that had been written so long ago that it lost its meaning to the children. They were far more interested in what was going on now,—*today!* After having given a great deal of thought and consideration to this problem, I came up with an idea that I felt might correct this attitude, and, at the same time, open new doors of creativity and subject integration to the children.

Under my direction committees were formed to decorate the music bulletin board, and to find suitable materials for this project. The children spent a session which was devoted to looking through various newspapers that contained music sections, and found, to their amazement, that current events in the field of music were quite easy to find. After having explored the newspapers, we branched out to magazines, and found that publications like *MUSIC JOURNAL* met our needs very nicely.

Each child was assigned the task of bringing an article of current musical interest into class. These articles were to be on any phase of music,—

that is, ballet, opera, musical comedy, symphonic music, etc. The children were then asked to speak to the class about their articles without the use of notes, and without using the article to refer to. These articles were then pasted into a scrap-book which was appropriately entitled *Music Current Events*.

This idea of "living music" then branched out even further. Needless to say, there are many fine television and radio programs that are devoted to music of a high level. Many of these programs feature advance program guides that may be subscribed to for a nominal fee. Still other programs send free advance notices to schools once a month. Form letters were sent out, and almost all of our requests were met. This broadened the bulletin board to include advance notices of radio and television

shows, much to the delight of the children, who were able to get sneak previews of what was to be programmed. This also enabled me to guide and direct the children to what I considered to be the better programs offered, and the programs that best met the needs of our current music studies.

Our bulletin board branched out still further when a few of the children brought in record jackets that had pictures of the artists who had been discussed in class. The idea then came to me that many of these artists might comply with requests for autographed pictures. Requests were sent out, and we were soon rewarded with many fine 8x10 photographs of artists—some of them autographed to the children (also to their great delight).

(Continued on page 83)



The Engel Family, Now Touring America

—Courtesy, Austrian Information Service, New York

Conrad G. Hecht is a specialist in Vocal Music Education at the Waltoffer Avenue School, North Bellmore, New York. He writes from practical experience of wide variety and solid value.

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Teachers Are Not Born

HAZEL GHAZARIAN-SKAGGS

SINCE there is no widespread state certification of private music teachers, schools do not feel compelled to include normal credits in the professional music curriculum. Consequently many of our musicians enter the field of the private teacher half-prepared. They know their instrument but are at a loss as to how to impart their knowledge to the young student. Since their methods are empirical, luck and common sense play too great a role in determining their future success.

At one time one of our Eastern conservatories was well-known for its piano teachers' course. In this four-year program the last two-and-a-half years included a full curriculum of teacher-training. The students, after a preparatory semester of methods, started their work of practice teaching with an hour a week devoted to private lessons and still another hour to class work. There was, furthermore, a class in musicianship to observe and finally a teachers' meeting with the supervisors to review the activities and problems of the week. No doubt these practical courses in normal methods made valuable contributions to the careers of these students. Yet about ten years ago this conservatory dissolved its entire normal department, and in its place substituted a senior two-credit class of methods. No matter how well integrated the material of this course might be, it can hardly be considered an adequate replacement of a full teacher-training program. A course of this nature can be an asset, but it is not of such an expansive order as would enable a school to retain a specialist in teaching methods to direct the program; and without such a leader the methods course may well be a failure in achieving



-Photo by Mrs. Harlan Barry

even its limited goals.

In this matter of not maintaining a full normal department, this conservatory is not alone in its defection. Out of a spot check of twenty representative music schools and colleges, it was discovered that four of them offer only two credits in methods throughout the four years, and two schools completely ignore the subject. Twelve schools meet the job by providing four credits of normal, including practice-teaching. Two schools, out of this twenty, have the ideal full-scale teacher-training programs. It is interesting to note that one of these schools considered the training so important that the student was initiated to it at once in the freshman year. Both these schools, although they had a maximum of practical teacher-training courses, made it compulsory for the student to study psychology as well. Yet out of the remaining eighteen schools, only

three made psychology a requisite for graduation.

Why is it that some schools are lax in providing the practical courses that will better insure the future quality of our private teachers? In training their public school students they provide excellent educational courses and practice-teaching facilities. Certainly the demand for concert artists has not increased in any way making it necessary for a school's efforts to be concentrated completely on the development of the student performer. On the contrary, nowadays there is much less demand for concert talent. With top-ranking names available to the public through the medium of records, radio and TV, the age of second-rate performers is fast coming to a close. It is perhaps sheer exaggeration to suppose that even one pianist in a decade of graduates from the average

(Continued on page 78)

Announcing

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June 30-July 5: Elementary Music Ed.
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July 21-26: Piano Sessions Workshop

July 26-August 4: Youth Music Workshop

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June 16-21: Conservatory of Music
College of the Pacific
Stockton, California

August 11-16: School of Music
University of Colorado
Boulder, Colorado

This year, for the first time, the Fred Waring Music Workshop presents a schedule of instruction "at home" and "on the road." In addition to a varied offering for choral directors, music educators, piano teachers, young instrumentalists and vocalists to be held at its permanent headquarters in Pennsylvania, the Waring Workshop will be presenting two Choral Workshops for adults under the auspices of the two institutions listed above . . . an outstanding opportunity for musical directors in all parts of the country to participate in America's most unique summer music activity.

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Registrar; Fred Waring Music Workshop, Delaware Water Gap, Pa.

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Dean of Music at the individual sponsoring institutions

The Federal Extension Service For Rural Music

SHIRLEY ADAMS

ONE of the least known yet most rewarding phases of music education is the program provided by the Federal Extension Service to rural people.

South Dakota, with a rural population of 436,583, boasting 18,500 Home Demonstration Club Members and 15,000 4-H youth, employs a music specialist on their state extension staff. Other states employing a music specialist are Iowa, Indiana, Michigan and Wisconsin.

Each year the women in the Home Demonstration clubs have nine lessons prepared, edited and printed at the State Office by the specialists. These project lessons are music, clothing, foods and nutrition, home management, family life, reading, crafts, recreation and a Christmas lesson. The lessons are based on the expressed needs of the club members. In the past years the music lessons have included a study of folk-songs from other lands called *Harmony Around the World*, song leadership, music history, selection and care of records and children's music. Next year the major lesson will be folk-lore and folk music of America.

It is necessary for the specialist to travel throughout the state to present her lessons at training schools. The County Home Demonstration Agents are given the lessons and necessary materials which they carry back to their county. The agent, often assisted by talent from her country, repeats the lesson to the music project leaders from each club. Information is presented in such a way as to foster leadership qualities also.

Fifty per cent of the counties have Home Demonstration Choruses, 4-H choruses or 4-H bands. In some instances, women drive eighty miles to attend a rehearsal. The specialist is often called on for information on organization and performance ma-

terials, and for assisting the director with rehearsal procedures. A massed chorus usually performs at the annual State Federation Meeting of Home Demonstration Clubs. Special interest lessons and demonstrations are given by the specialist on request at county crop shows, and to the women's clubs. The women have shown a keen interest in methods to detect, to guide and to recognize the advantages of musical interest to their children. Other requests are for fun and action songs, group leadership, and music for club meetings.

The specialist assists the 4-H staff in planning and organizing their yearly music program, and again trains leaders. Other 4-H and YMW (Young Men and Women) contacts are talent judging, camp sessions, and preparation and presentation of new materials. The *4-H Club Doings*, a

monthly state publication, has a new song each month which is used by the club members. This paper reaches the 4-H leaders and members throughout the state.

A recent South Dakota survey illustrated some of the results of the rural program in music education. Seventy per cent reported listening to records in their club at some time during the year; seventy-six per cent reported singing at most of their meetings; ninety per cent reported family music listening through radio and television.

News articles, radio broadcasts, television programs and community services are part of the specialist's agenda. Extension workers are tax supported, with a responsibility to all through leadership and training.

Rural people are resourceful, receptive, enthusiastic and eager. Theirs shall be the rewards of music. ▶▶▶



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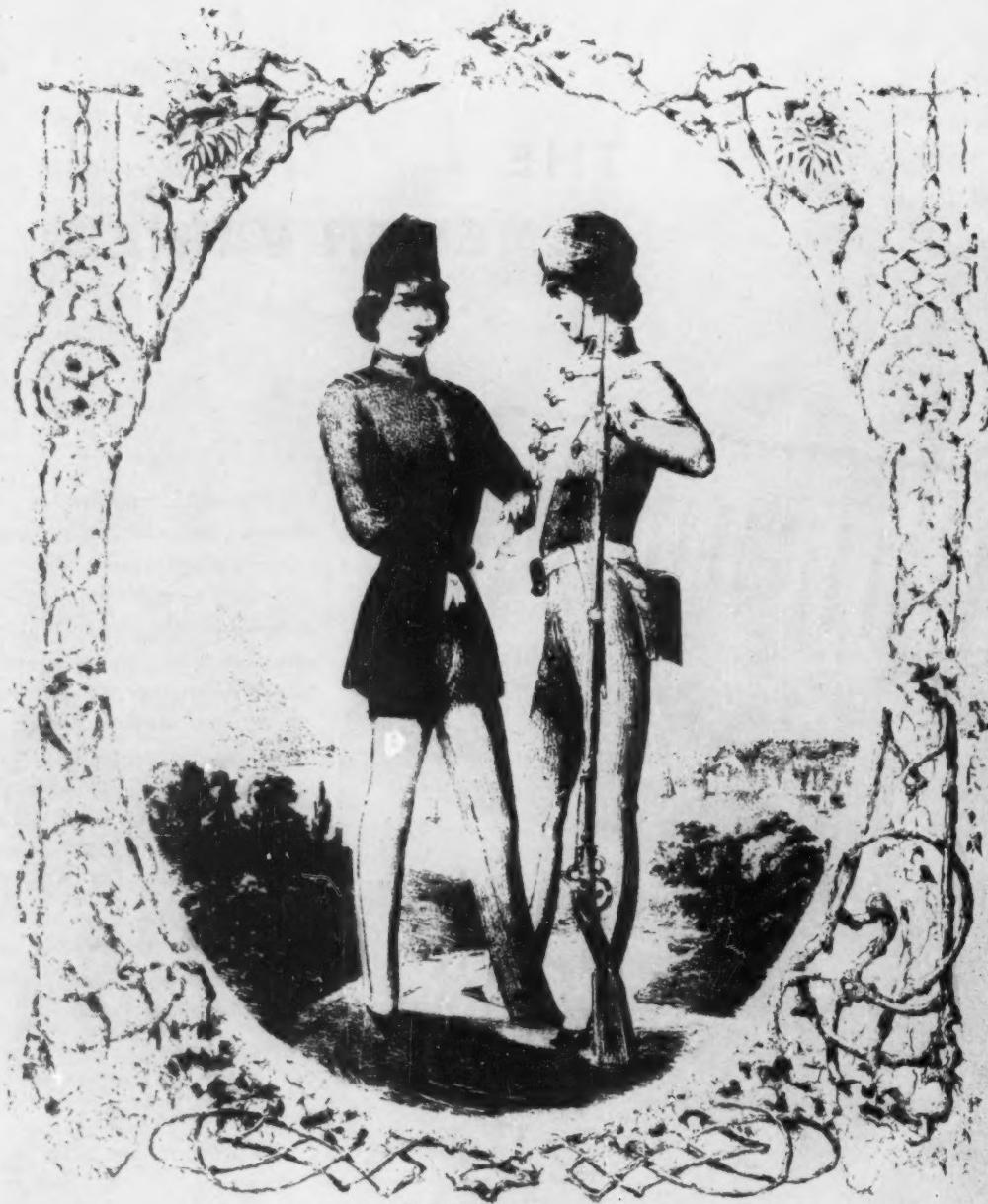
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KEEPING YOUR BAND IN TUNE

(Continued from page 13)

could have secured a fairly accurate check by having the pupil play his scales and comparing them to the corresponding notes on a well tuned piano."

I knew one cornet-playing director who checked his instrument carefully with a good piano, adjusted his tuning-slides and worked for a compromise. Then he had his students play scales with him and the students adjusted their tuning-slides to "fit" the director's instrument.

If your band (particularly a high school band) confines most of its playing to rapid tempos and to loud music where the percussion predominates, you will find it rather difficult to get (and keep) good intonation.

"About half of the time," a leading director said recently, "I have my drummers use pads until we can locate all of the sour spots and work them out."

Slow music, with percussion *tacet*, is often helpful in securing better intonation. Music with frequent *fermatas* also tends to cause the players to become pitch-conscious (as does music with more than the usual amount of beautiful harmonies.)

The following items make good intonation more difficult to secure:

1. Extreme ranges.
2. Music beyond the players' capabilities.
3. Poor instruments.
4. Instruments with leaks.
5. Weak or inflexible embouchures.
6. Stuck tuning-slides.
7. Immature players.
8. Poor rehearsal conditions (gymnasiums, etc.)

Overcoming the above obstacles? Not always easy, we admit. But we can (a) select playable music, (b) constantly encourage better instruments, (c) check for leaks, (d) play slurs and intervals, (e) pull and grease tuning-slides, (f) try gradually to develop a condition wherein only mature players may play in our first band, and (g) press tactfully but steadily for better rehearsal quarters.

The instruments that are usually considered to offer a good share of intonation hazards are flutes, clarinets, saxophones, double reeds, horns and trombones. "The best way," a

university bandmaster said, "to get your players to play these instruments in tune with your band is—as far as possible—to learn to play them yourself. You'll learn the secrets of each instrument and will then be able to point out to your players how to play them in better tune."

Keeping Track

Another says: "I keep a scrap-book on each instrument. Articles and hints on how to overcome deficiencies of these instruments are steadily added to this scrap-book. This helps me in meeting tone and intonation difficulties."

Tone and intonation related? What helps one tends to help the other? Most of us lean toward that premise.

Let's review now some of the ways by which we can improve the clarity

and pitch of our bands.

1. Start pupils who seem to be above average in pitch on good instruments with good mouthpieces.

2. Encourage "listening" for beats as soon as embouchures become fairly stable.

3. Tune the instruments as closely as possible. Remind them, especially in slow music, that each tone should be lipped to sound as well in tune as possible.

4. Tuning to *b-flat* concert pitch does not guarantee good intonation but it does tend to develop "lapping" ability, improves our pupils' ears, and gives them a better awareness of pitch.

5. Occasionally play scales, holding each note eight counts.

6. Deliberately lip tones out of tune,—then pull them back into tune.

7. Any reeds too soft? Also caution clarinets they will sharp in *piano* and flat in *forte* (brass the opposite) and that horns are governed a lot by the right hand.

8. Good discipline, percussion



—Photo by F. B. Grunzeig

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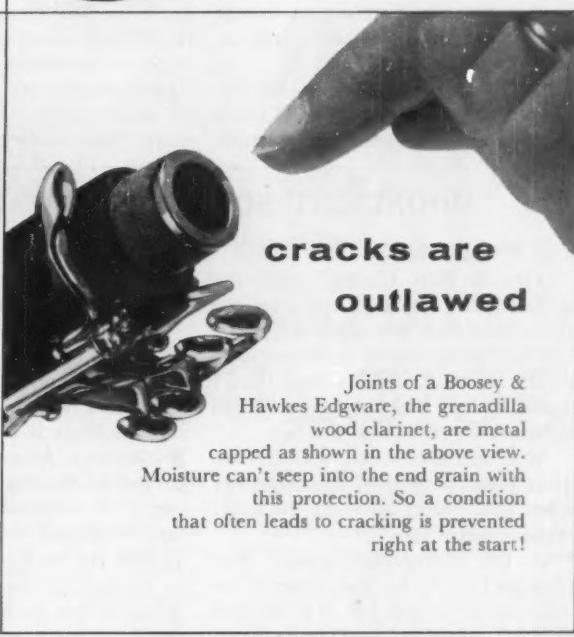
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played musically, brass that doesn't overblow (give the woodwinds a chance, fellows!), good rehearsal quarters,—all help intonation.

9. On contest material master the notes before putting undue attention on intonation. (However, do some tuning on chords or scales daily,—or on material previously worked up.)

10. Stress filling the lungs before long phrases so the phrase-ends do not sag in pitch.

11. Play familiar melodies in unison and in slow tempos and ask: "Are you playing each note in tune?" Then: "Come on now, really you can play better in tune than that. *LISSEN!*"

12. Get the basses in tune. Build up from there. "Basses, be careful. You are our foundation—"

13. Tune after short warm-ups. Keep the temperature around 68-70. (Stuffy, over-warm rehearsal rooms cause mental lassitude which results in poor intonation.)

14. Directors who dress neatly, shave closely, and are aware of color in clothes, who greet their bands

with a smile (fortified by good living habits) who are generous in complimenting every improvement in intonation, who start and stop rehearsals on time, usually have bands that tend toward good intonation.

15. Examine music analytically before rehearsal so as to anticipate pitch troubles.

16. Precise playing helps intonation. (Occasionally turn your back to your players so you are not distracted by visual factors,—and listen. How do they really sound?)

17. Also listen to your group from some distance. Stand in the rear of your auditorium. (This taught me several things. Mainly, that we were more "sour" than I had thought.)

Back in the days of the great regional and national contests, one veteran director stood by me as we listened to a certain band. When the applause had died away, he turned to me and thoughtfully said, "That is not a very large band, and its instrumentation isn't perfect." Then he added softly, "But they played it pure. They really played it pure."

culturally Miss Chung was more closely confined by the mountains of Kwangju than her Western clothes would indicate.

When she finished the sonata, we each played a few more selections and had a sign-language conversation by pointing to pieces we particularly liked and to those we had studied.

She asked me through the interpreter to come back, and I could tell that she really meant it. I was anxious to do so. I asked if I might bring a musician friend with me, and she enthusiastically agreed.

On the appointed day, I returned with my friend, Lincoln. Before being called into the Army, he had attended the same conservatory of music that I had.

When I introduced Lincoln to Miss Chung, she was even more shy than she had been when she met me. Teen-aged girls in Korea do not have the friendly, casual relationship with boys their own age that American girls do. In fact upper-class Korean girls are hardly ever alone with a boy without a chaperone.

But again music broke down the barriers. If a piano is accessible, Lincoln cannot resist playing it.

He first played Chopin's *Revolutionary Etude*, followed by De Falla's *Ritual Fire Dance*. Lincoln played spirited pieces like these with appropriate frenzy, and he made the piano roar. Miss Chung was ecstatic, her self-consciousness vanishing completely.

After Lincoln had ripped through several more of his favorites, Miss Chung, he and I took turns at the piano throughout the happy afternoon.

Then Miss Chung brought in a plate of sliced watermelon. Lincoln and I rarely saw fresh food in our Army mess halls, and on this hot summer day the pink watermelon was a joyous sight.

As we were leaving, we learned that Miss Chung was going to Seoul in a few days to resume her music study. We never saw her again.

During my visits with her, however, I realized anew what all musicians, amateur and professional, discover: music is a letter of introduction. He who brings it with him is ushered quickly into the inner parlors of companionship with other music lovers all over the world. ▶▶▶

MOONLIGHT SONATA IN KWANGJU

(Continued from page 26)

"This is Miss Chung," said the Korean who escorted her into the room. "She does not speak English."

Miss Chung smiled self-consciously. She seemed so ill at ease that I almost wished I had not created this embarrassing situation for her.

"Will you please tell her," I said, "that I was interested in seeing her music and that I have played many of these pieces myself?"

As the interpreter spoke, Miss Chung's face lit up, and some of her embarrassment left her. She blushed slightly and said, "You," pointing to the piano.

Even though I was hesitant to play before anyone when I was out of practice, I thought that if I did, she might feel more at ease.

I picked up her book of Mozart Sonatas and turned to No. 16 in A Major. I knew the first movement from memory. It was one of the few things I thought I might get through without faltering.

The action of the piano was loose, and it had a loud but pleasing tone. As I played the variations that make up the movement, I noticed that Miss Chung's self-consciousness was

fading into absorption in the music. She watched my fingers intently.

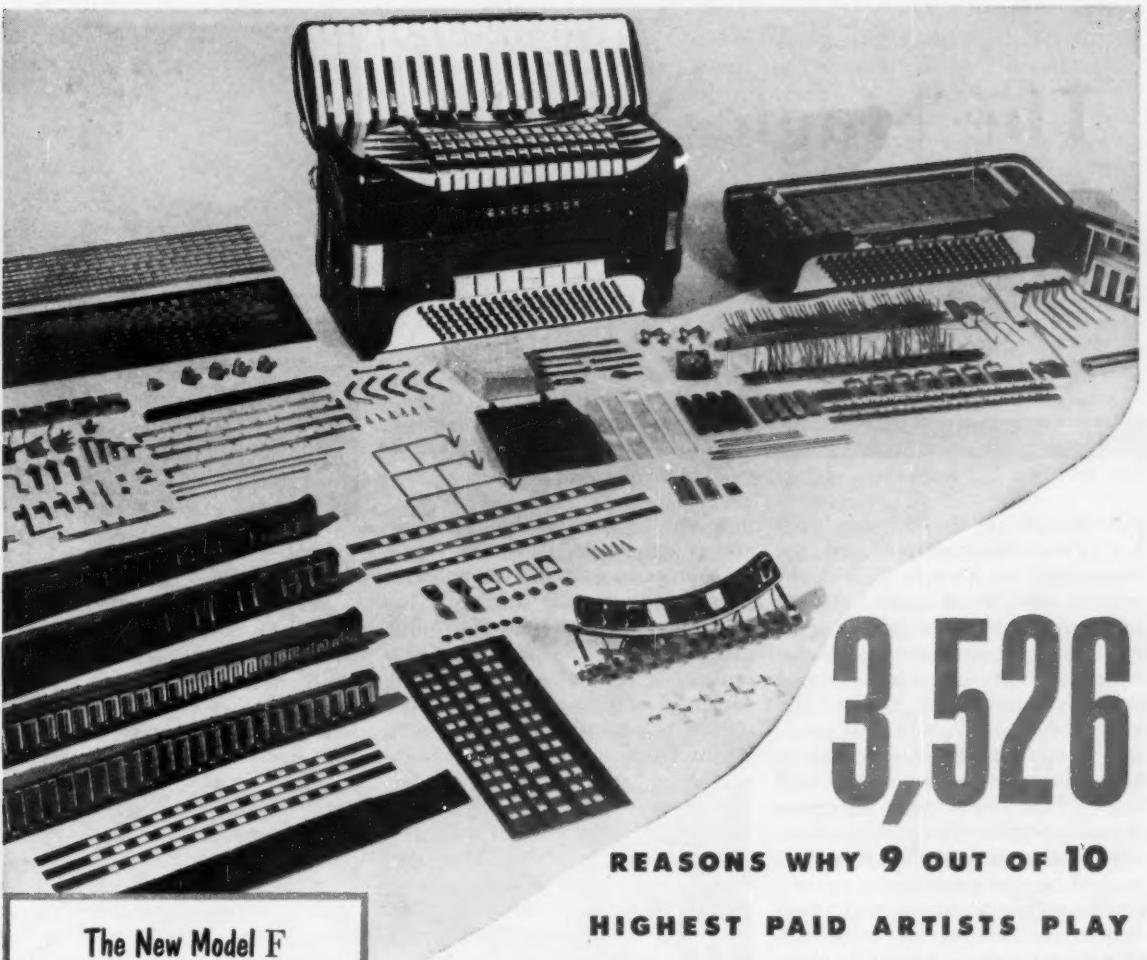
"Ver' good," she said when I finished and gave me a broad smile.

"You play now," I said as I got up.

She had become as oblivious of her surroundings as I was. She turned to Beethoven's *Moonlight Sonata* and played it through,—all three movements. Her technique was excellent, but she played with little expression. In fact the entire sonata was played as though it were marked "forte." While I was baffled by the lack of shading, I was nevertheless thrilled to hear the familiar music being played in this unlikely setting by a shy Korean girl.

Pianistic Puzzle

I have often tried to understand why Miss Chung was apparently ignorant of how Beethoven should be interpreted. As a conservatory student, she surely must have heard recordings of the sonata as played by the great contemporary artists. I did notice while in Korea that classical Korean music was played with little variation in volume. Perhaps



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The Magic World of Carl Orff

ROBERT BREUER

CARL ORFF, revolutionary composer, conductor, poet and choreographer, was born in Munich on July 10, 1895. From childhood days on, music had cast a mighty spell upon the boy who grew up in the artistic atmosphere of a still peaceful Germany. His studies finished, he worked as musical coach and assistant conductor at the famous Munich Kammerspiele where he familiarized himself with an enormous repertoire of stage plays. He was attracted, however, in ever mounting ways by music, and his first experiments in composing orchestral works and songs showed the influence of Stravinsky. Of utmost importance was his collaboration with the Munich dancer Dorothee Günther, and their founding of the Günther-Schule in 1924 was to become the decisive departure from the well-trodden path. Here, in a new institute advocating the artful collaboration of rhythmic musical accompaniment, he had ample opportunity of experimenting with an array of pedagogic and artistic needs. He wrote a remarkable textbook, *Schulwerk*, still waiting for a translator. It is meant to inspire children with a love for music; it was born out of his frequent contacts with the little ones and out of his sincere endeavors to teach their tender, impressive minds and hearts the pleasures and beauties of understanding and enjoying music.

In order to gain the right insight into all of Orff's later works, one has to study this text-book of music penned by a master pedagogue who outlines a definite method for the successful musical education of children,—an education without tears. To be really successful, such education should start at a very early age, with a series of easy, popular tunes in the frame of five tones; only later, seven or more tones should be introduced. Making his pupils dance or step to the rhythmic melodies adapted to their childish sphere of understanding, according to the author, lays the groundwork for a good musical education.

Incidental Music

Mendelssohn's incidental music to Shakespeare's *Midsummer Night's Dream* is known the world over and has, through decades, underscored stage and film productions. As early as 1931, Orff, inspired by his new theories, wrote his own music, revising it in 1943 and putting down a final version in 1952. Its American première at the Ellenville, N. Y., Festival, with Stokowski leading the orchestra, scored a great triumph for the composer. His music embodies, in a highly realistic way, the dramatic account of the happenings, a thorough intensification of the characters, yet remains always in full harmony with the action, and its blasting, elementary strength is thoroughly Shakespearian.

Orff's *Carmina Burana* (first performed in Frankfurt, 1937) and his

Robert Breuer has covered the musical scene in his native Vienna as well as in New York, where he resides since 1940. As correspondent of leading Swiss and Austrian papers he reports on American music and art, at the same time his essays on European music and culture can be found in representative publications of this country.



Carl Orff

Catulli Carmina (first performance in Leipzig, 1943) started, according to his own expression, his "life work." In these primitive, secular folk songs, taken mostly from Latin and medieval German sources, the composer extols carousing, wooing, drinking and dancing and all the sensuous joys of life. Here Orff found the right material for his distinct taste for natural improvisations and impressive repetitions; here his outspokenly individual style flows from his emotional sincerity of expression. The skillfully varied, onomatopoeic effects of his appealing tunes, which immediately strike a responsive chord in the ears and hearts of the listener, the strange instrumentation, the extensive use of xylophones, hammers, triangles and all kinds of old, odd and exotic percussion instruments give all his compositions the new, revolutionary note. A good place to bring this point home may be found in the song from *Carmina Burana* telling of the vicissitudes of "Fortuna's rolling wheel," with its many repetitions and *crescendi* and colorful effects.

Out of the rich storehouse of German literature, Orff chose his themes, and with his forceful new musical interpretation, gave them a novel, strong lease of life. Like Richard Wagner, and yet ten thousand miles apart from him, Orff has always been his own text writer, either from Latin sources, or in his native, strong Bavarian dialect. He revitalized Grimm's charming fairy-tale *The*

Moon (played by the New York City Opera last Fall) and wrote music and text for another folk-tale entitled *Die Kluge* (subtitled *The Story of the King and the Wise Woman*) which was successfully staged in this country by some college opera workshops. Here another old tale comes splendidly to life. His Bavarian tragedy, *Die Bernauerin*, drawing heavily on Hebbel's historic drama *Agnes Bernauer*, and his dialect comedy *Astutuli* are both folk-tales with an historical background into which Orff's music infuses life and gripping, breath-taking drama.

Sophocles' classic tragedy *Antigone*, translated, revised and modernized by the German romantic poet Friedrich Hölderlin, attracted Orff by its elementary, old and yet ever young theme and conflicts. So he wrote the music (a strange, novel instrumentation, using lavishly pianos, xylophones, cymbals, castanets, gongs and other percussion instruments), to obtain the desired strong effects. The work had its première at the Salz-

burg Festival in 1949 and scored a tremendous success. Another innovation here was the frequent, unaccompanied chant of the voice. *Antigone* is so far the culmination of Orff's works, though the composer recently journeyed to Greece in quest of impressions for his planned *Oedipus* composition.

Music for the Stage

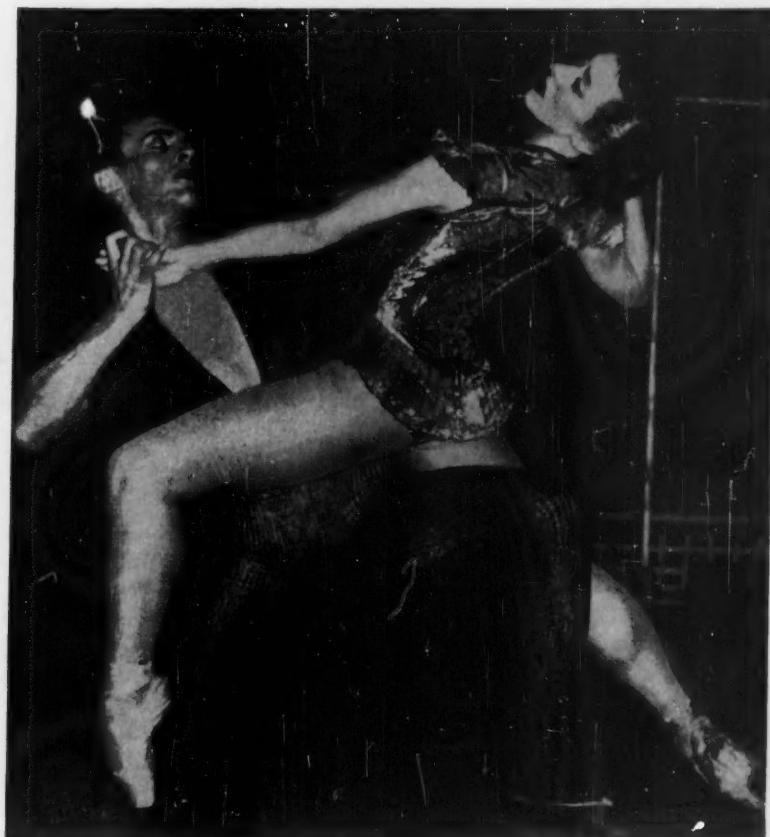
According to Orff's theories, the stage has an important function to fulfill, but can do so only when given the right tools,—a perfect combination of word and sound. Having once reached this conclusion, Orff has devoted all his time and all of his creative genius to the musical stage. Backed by his thorough theoretical knowledge, supported by his poetic vein and his composer's genius, a genius that perceives in the harmonious combination of sound and word the only means of the elementary need of expression inherent in all human beings, Orff has boldly

defied all "sacred" musical traditions of the past and gone his own, successful way. Representing a rare combination of musician and poet, Orff's manifold talent has given to the world a forceful music in which all elementary passions are mirrored. For he penetrates to the very bottom of this so-called "world," seeing there a cosmic, vital, esthetic triumvirate of eruptive forces breaking out volcano-like,—and yet in all this seeming pandemonium he finds at the end a soothing solution. Making Shakespeare's famous "All the world's a stage" his own, Orff has made this very same stage, which mirrors the world, the sphere of his life and activities.

He is an elementary and yet universal man of the theatre, this musician, writer and dramatist,—all combined in one lusty, life-affirming being. Orff is of a rare duality. When he works, his eyes and ears lovingly take in the vision and the sound, both working and creating in a rare harmonic and rhythmic co-operation of all the senses involved. Thus the final product of his intense work reveals an unusual, striking and rarely seen unity of movement, speech and tone, with a hard-hitting, sure-fire effect which no spectator can resist. Fascinated and spellbound, he will sit to the very end of the performance, struck by the message conveyed to him.

Orff has discarded all old prejudices cluttering the stage and has revealed seemingly simple and elementary yet fascinating ways to new, revolutionary stage productions lifting the theatre to the classic Greek level of being a messenger of moral and ethic proclamations.

Sixty-one years old and living comfortably in his new house on the picturesque Ammersee in Bavaria (near his native Munich), Orff, married to the noted novelist Luise Rinser, is relentlessly working on new stage productions, musical supervisions, teaching and conducting assignments. Somewhat shy and not given to publicity of his personal life, he concentrates with undiminished energy and enthusiasm on his work. He is still groping and reaching out for new forms, still growing, still searching. The far-reaching effects of his art can be easily foretold, but can be judged fairly only in time to come. ▶▶▶



Scene from Orff's "Catulli Carmina"

—Photos from the book, "Carl Orff" (Schott, AMP)

THE HISTORIAN LOOKS AT MUSIC

(Continued from page 24)

origins of national culture and revived folk tales, legends of national heroes, old ballads and fairy stories. The Romantics rebelled against the formal, the symmetrical, the too-carefully-ordered, the systematic and the philosophical, feeling that to philosophize was to kill; they were after experience, not the fruit of experience.

While Victor Hugo and Walter Scott were writing, a group of painters broke away from the formalities and artificial pretty-pretty canvases of the eighteenth century and produced an uproar among the academicians of France. Honestly, now, is there no connection between romantic music, romantic painting and romantic literature? Did they not flourish in the same society in the same period?

The facts seem inescapable to me: music, like every other form of expression, is produced in a society which can be described; its main

currents of thought can be described and undoubtedly it is possible for the informed musician to show connections between these currents and the music written then. He must use common sense and avoid absurd analogies and flimsy correlations, but I believe that the resources of literature, art, music, history, philosophy, and many other fields, can be brought to bear on one another. For nothing stands alone.

Music and Literature

Music makes its contribution to literature, of course. I take an example from the Middle Ages. When a medievalist tries to understand the meaning of a Latin hymn for those who heard it, I believe he gains by thinking about the circumstances in which it was used. E. K. Rand in his *Founders of the Middle Ages* wrote:

"To appreciate a Latin hymn, with all its flavor, we must take it

not merely for itself, but as a part of something larger. First of all it is wedded to music, which makes its own appeal. Then it is caught up into the larger atmosphere of some religious office. Finally the service is celebrated in a church, which, however humble, puts the altar in the place of reverence. As we listen to the Latin words, we hear the deep voice of the organ, and glance upward in imagination at the vaulting. This is the whole body of the hymn, which loses flesh and blood if you tear it away, if we merely read the hymns."

If a piece of Latin literature comes to life by placing it in the circumstances in which it grew, then surely the same is true of a piece of music. Consequently the teacher of music has the opportunity to employ the widest knowledge he can acquire of literature, of history and of art, and, I might add, of life itself. Otherwise he runs the risk of becoming like a grammarian or philologist who knows all about the mechanics of a language but nothing about the meaning of its literature for those

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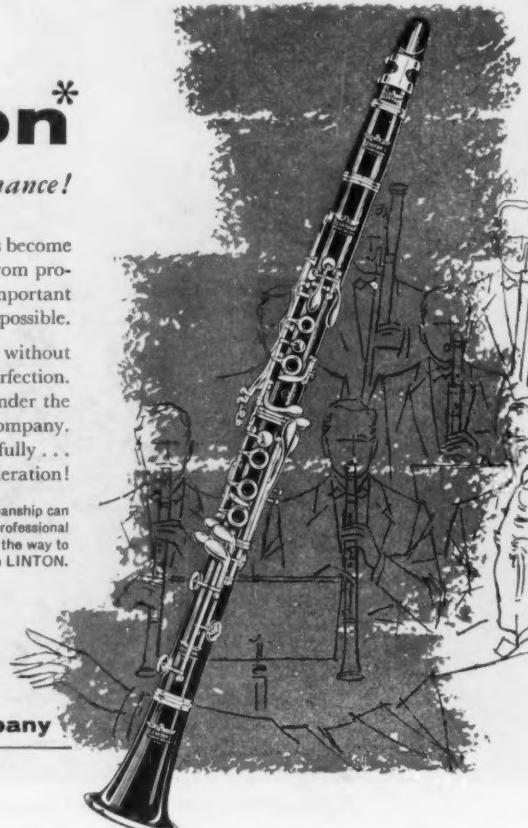
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who read and speak it.

A word about the third and final suggestion: I believe that passive listening to music is not enough to give one a real taste for it or an appreciation of it. You know better than I do how much music has been composed for special occasions or to provide the rhythm for a dance, or march, or procession, or ballet. I want the listener to sense somehow the connection between the music and the activity it was meant to accompany. At this distance perhaps we can never catch the spirit of the movement producing Lutheran chorales, but Luther hoped that laymen would participate in the music of the service. I am suggesting that anyone, even the monotone, will understand this music better after joining with a large group in singing a chorale. If the result is imperfect, no matter; thereafter the student will understand a chorale when he hears

one. Suppose the music was written for a ballet; by all means let the student see the ballet while hearing the music. If such audio-visual aids are not now available, then perhaps they can be produced. And opera—surely operas are meant to be understood and seen as well as heard. At least let the student have a libretto with an accompanying English translation enabling him to follow the words. Further I would encourage a student to hum, sing or whistle operatic airs. Having once learned a melody a student may listen to an entire opera for the sake of an aria or two. In short, we cannot expect an opera to

compete successfully with Tin Pan Alley if we treat opera as something remote, mysterious, mighty, high and lifted up, to be approached with awe and reverence. Note the attitude of the Italian street vendor pushing a vegetable cart; he may bellow an aria as he walks along; a bootblack may shout "Bravo!" These people take opera as one of the familiar joys of life. Meanwhile the American tourist wonders why even the uneducated Italians are such musical people. I think I know why. Italian audiences do not acquire their taste for music by listening hour after hour in dignified passive silence.

My layman's remarks are ended. I have viewed with alarm the tyranny of mass media. I have urged the teacher to report on his own personal experience with music. I have suggested that music can be related to the society and period in which it was composed. I have also sug-

Arthur R. Hogue is an Associate Professor of History at Indiana University. He has taught also at Radcliffe College, Hanover College and the University of Illinois. Dr. Hogue's special fields of interest include Medieval History, European History from 1815 to 1914, and the Intellectual History of Europe.



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gested that to make some response to music will help in acquiring a taste for it. Allow me a final plea for vitality in the classroom. I would rather have whistling, stomping and laughter in the classroom than a cold lifeless dignity, for the goal of all teaching is to enlarge the student's understanding and knowledge; and we shall never transmit musical taste solely by mechanical scholarly abstractions. ►►►

PSYCHOLOGICAL CONCEPTS IN MUSIC

(Continued from page 24)

folding throughout life, and both are subject to the twin motivations of all human life: those that come from within the organism, and those derived from the circumstances of life as it is lived in our society. These intellectual musical activities of appreciating and creating are legitimate and enticing materials to any psychologist, but few have ventured to experiment with them, and this

is for a variety of reasons. First, their complexity makes them too formidable to attack by the doctor's thesis method. They belong to the so-called "higher thought processes," and it is so much easier to study simpler bits of behavior, which can be done with the muscles, for muscles can be watched, timed, photographed. Second, the immediate practicality of music appreciation is difficult to demonstrate; it is not necessary to our nation's defense program, nor vital to our economic development. Third, the study of this process requires a marriage of two quite different disciplines, and this is hard to come by either in one individual worker, or in a partnership or research team. Mistakes, misunderstandings, and misinterpretations have been many. Critics have been obtuse and disruptive, not tolerant and constructive, for they are impatient with tentative theories and crude techniques when other disciplines have developed a multiplicity of finespun theses and perfected apparatus for dealing with them. Finally we have no public excite-

ment, no headlines, or vitriolic best seller entitled *Why Johnny Can't Appreciate*.

What is the intellectual activity required of an adult layman when he listens to a piece of music, or to be specific, when he listens for the first time to the minuet from Mozart's G Minor Symphony? What process or activity in his cerebral hemispheres may the music set in motion? Of all the activity which it does inevitably set in motion, which is important? Which does the teacher wish to develop, to increase and enhance?

Let us assume that this layman is an intelligent man, well disposed toward music, wanting to find something pleasing, significant, interesting. He has believed us when we have told him that music is rewarding, and he is curious and co-operative. What can he hear? What is there in the music for him to hear, and how can we teach him to hear it?

There is melody, a succession of notes that somehow makes a tune. A tune has a beginning and an end, and he can sing it. It has parts, and

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if he examines it closely he notes that some parts are repeated. It has character too; it may be dismal, or rollicking, or sweet. He can also tell you whether it is fast or slow, loud or soft, long or short.

He can perceive such qualities because he has in mind a general standard for all of them. He knows what loudness is. He can use that word and find a common agreement among his fellow men as to whether any particular piece is loud or soft. It is a serviceable word, and it is one of those things which we call a "concept," an abstraction, an idea. Everybody has a lot of them, and uses them, and is constantly revising and modifying them, and has been forced to learn them by way of everyday experience.

But there are many useful musical concepts which this untrained layman does not have. When you say to him "the woodwinds develop the second theme in the recapitulation" it has little meaning or significance for him. Yes, he knows the meaning of each separate word, but separately they do not apply to the music,



and they cannot be related together to form a new thought or concept in the way they would if you had said "the loud horn at the beginning was not repeated till the very end," *loud, beginning, end, repeat*, are old and useful concepts which everyone knows, but *theme, recapitulation* are new and meaningless terms. How can they acquire such new concepts? The process is an intellectual, a learning process, and there are several ways in which concepts are formed. The baby, for example, gradually forms a concept of the word "ball" by

hearing adults use the word in many different contexts. He identifies it with football, baseball, bouncing ball, ball-bearing, and finally he abstracts out of all these many contexts the qualities common to all of them and conceives of ball-ness as an independent, definable entity.

There is another kind of process also discernible, in which a complex experience commands our attention to such an extent that we somehow want to comprehend it better, to remember it. If we want to assimilate it, we analyse it, look for parts, identify them as parts, look for a pattern in the parts. We don't like chaos and disorder. Our cerebrums just don't seem to work that way. We like smaller items which we can put together according to some system. There are even some systems and patterns which we like better than others, symmetry, repetition, closure, rhythm, contrast, regularity. One school of psychologists called these "gestalts" and identified many of them and studied both our natural preferences for them and, even further, their value to the individual

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and to society.

But all these patterns of perceiving and thinking have been established from visual and verbal materials, and nothing comparable to them has ever been discovered for the process of listening. What a handicap this is to the teaching of appreciation! How important to make even a small beginning, borrowing methods wherever we can, and improving them by practical experimentation.

Appreciation, like any other thought process, must employ short-cut symbols, and for most listeners the concepts of musical thought are communicated by means of words. Of course, in our teaching we make large use of music, live music and recorded music. We also use, whenever we can, actual participation in music, building together and sharing the musical experiences. But we must talk about these experiences by means of words; we use these words to educate the listener, identify for him the atoms and molecules of music experience, trace their cohesiveness in a musical idea, and relate the

ideas in time and space, history and evolution. Appreciation of music is taught and is learned as any other subject matter, by identifying the simplest items, combining and developing them into larger terms, and systematically elaborating, reviewing, relating, building, conjecturing, proving, until a complex structure is held together by memory according to routines which are orderly and standardized, but about which we know very little in the field of music.

Objective Measures

If we should ask the listener simply to describe as well as he can what he hears in a Mozart minuet, we will collect a mass of data which does not lend itself to any modern method of analysis. It is therefore necessary to use objective measures of the listener's musical vocabulary or concepts, to find by repeated experiments how the completely naive differ from those who have had a little formal training or informal listening, how much each improves after repeated hearings, and how much of

the critic's or commentator's "jargon" the average listener can actually comprehend. Probably he comprehends much less than he will admit, and when he overextends himself and we catch him out, we can despise him for his crudity or laugh at his naiveté. But can we help him?

Experiments carried on with groups of college sophomores who listened three times to this Mozart minuet and checked the same list of forty objective questions after each hearing, have given us some insight into the listening process and how it grows. Eighty-five percent of the group agree that there are many repetitions of sections of the piece, although to the more specific statement that "there are three parts and the third repeats the first," most of them risk "yes" but add that they are not really sure. Fewer than half can note that there is no introduction before the main theme is presented. That the episodes between the three sections become longer as the composition nears its close brings an utter chaos of answers. Only half

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of the students can perceive that the melodic themes are not long and continuous and that they may be broken down into small repeated phrases.

They do notice that the theme is immediately repeated, that it is carried up and down on the scale and that it is given more elaborate development. Less than a fourth, however, notice that the repetitions come in threes; and the false statement that "two instruments carry the theme simultaneously, giving a contrapuntal effect" brings out more errors than any other question in the entire list.

Sixty-one percent of the listeners agree that in contrast to some modern music the keynote is well established. An overwhelming amount of error however accrues to the statement (false) that "the harmonies become richer, fuller and more complex in the last section of the piece." Only sixteen of the whole group of 117 were able to show even a minimum of resistance to this pleasantly enticing sentence. The best they could do was to record "no opinion."

One of the most surprising discoveries was the extremely poor ap-

prehension of the rhythm or beat of the minuet. Less than a fourth of the listeners can identify the time as $\frac{3}{4}$ or deny that the piece is in $\frac{3}{4}$ time. Only a handful of the students with some musical training can say that there is no change in rhythm or time signature in the second section. For seventy-five percent, this statement brings the most quixotic responses. In three hearings they change their minds repeatedly.

What They Know

About fifty percent realize that the piano and harp have not been heard, and about thirty percent that there are both strings and woodwinds but no brass or percussion. That the close of the first section shifts from strings to woodwinds and that the two phrases of the theme are always played by different instruments all elicit random answers. But there are few responses of "no opinion" and the listeners express great confidence in their responses even though the perception involved is clearly beyond their limited powers.

With such findings the gap between the sophisticated musician and

the amateur becomes more clearly defined. It is amusing to find that these listeners commit themselves confidently in answers about instrumentation, and that they are usually wrong. Does the composer or performer find it so amusing, however, to learn that his presentation is glibly evaluated as "lacking in rhythmic and harmonic interest" or "exaggerated and tasteless" by amateurs who on the average are not quite sure after three hearings that there are three sections in his minuet or that it is written in $\frac{3}{4}$ time? The fault is perhaps not with the amateurs who are merely seeking for themselves the enjoyment or prestige which they know to be available in good music, but rather with the professionals who have not given them enough help.

The teaching of appreciation would have a great deal to gain from an imaginative, sophisticated program of testing. Some teachers are very skillful in their use of quizzes and examinations, using them to motivate the students in daily and weekly preparation, and to stimulate them toward more critical appraisal of their learning. All good teachers



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know that the student learns something by taking a good examination as well as by preparing for it.

But much more could be done if teachers of appreciation would pool their efforts with a view to improving this part of their teaching procedure. They could introduce greater interest and variety in their examinations, help each other to build up a reserve of good material, save time and energy in devising questions, and save time in correcting or evaluating them.

This can be done with no more danger of standardization than already lies in our use of the same textbooks or other teaching material. Any one teacher is free to choose what he finds appropriate for his own students and methods and viewpoints, and set his own standards in the quantity and quality of answers. Fortunately, too, the actual musical materials, the etudes, symphonies, quartets, songs, their availability in recordings and published scores, have provided in themselves a standardized curriculum in appreciation which would prove to be of tremendous advantage.

But most valuable of all, such a joint project could, if carefully planned, provide a wealth of information on the stages of the learning process, the steps by which the student acquires his appreciation of the music which he hears. It could answer questions which have long puzzled musicians and psychologists: What can an untrained listener hear when he listens for the first time to a simple, short piece, or to a long, complicated one? What progress can he make simply by listening to it half a dozen more times with no help? After this immediate and natural kind of progress is established, it constitutes a firm basis from which different kinds of help or formal instruction in listening can be tried. Any class can become a laboratory, and a really important laboratory, for this would be pioneer exploration. The measurement of intellectual skills in other fields has progressed to a most gratifying stage. Even though all of us have misgivings about some of the freshman college tests, we realize what a boon they have been in predicting student success, in finding gifted high school seniors, in sectioning classes, in diag-

nosing special difficulties such as reading and vocabulary deficiencies. These gains represent about twenty-five years of experimenting, and all that we now know about the nature of intelligence, how it is inherited, what encourages or deters its growth, what it consists of, how it is wasted, or conserved, how it changes from sixteen to sixty, all this we could find out only after we had learned to measure it. Our methods in the 1920's were crude, but we have refined them. The psychological exploration of musicianship can move along faster,—that is, if it chooses to start. ▶▶▶

Kate Hevner Mueller, Professor of Education at Indiana University, has written extensively for psychological journals. She is the author of the recent publication, *Educating Women for a Changing World*, and a number of other books, including *Trends in Musical Taste*, a monograph which she co-authored with John H. Mueller. She was recently awarded the biennial \$1000 prize by Delta Kappa Gamma for "the most distinguished piece of writing in education by a woman."

The musical, theatrical and pictorial life in Western Europe will be explored in the summer study tours that are offered nationally by a group of American colleges and are co-ordinated through Professor D. Sterling Wheelwright, State College, San Francisco, Calif. Other itineraries will be a spring tour, featuring the Florence and Vienna Festivals in May and June, and an August tour encompassing the International Congress of Organists in London and the Salzburg, Lucerne, Bayreuth and Edinburgh festivals.

Forty-nine opera scholarships, one in each state and one in the District of Columbia, are offered by the National Federation of Music Clubs for the 1957 Summer Opera Workshop of Chatham College in Pittsburgh. Male and female singers between the ages of 21 and 25 will be eligible. Auditions, conducted in conjunction with the Biennial Student Auditions, take place March 1-15. Further information is obtainable through Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Ill., or Mrs. Gailard B. Fuller, 404 East Main Street, Loudonville, Ohio.

In and Out of Tune

SIGMUND SPAETH

ONE of the most encouraging answers to the current "Rock 'n' Roll" craze may be found in the increasing success of that honest interpreter of real folk songs, Harry Belafonte, both on records and in personal appearances. Last summer he jammed the New York Stadium with 25,000 listeners, while several thousand more were turned away. Now his recordings are outselling even those of Elvis Presley, and on far more legitimate grounds.

Two recent releases of Belafonte material on RCA Victor discs, one called simply *Belafonte* and the other *Calypso*, indicate the amazing versatility as well as the almost unique art and personality of this singer. (Let it not be forgotten also that he played the part of Joe in the screen version of *Carmen Jones*, without singing a note of the Bizet music, written for an operatic tenor.) Within his own range, and in his own field, Belafonte sings every song in a highly individual fashion, generally with creative touches of his own.

His rendition of the familiar *Water Boy* (actually not a folk song in its original form) adds some echoes of the authentic John Henry material to the brief melody of Avery Robinson. In two other songs he dramatizes a typical Negro sermon, with responses by the congregation, while the true spiritual, "In that great gettin' up mornin'," uses a mixed chorus for antiphonal effects contrasting with the solo voice. *Matilda* provides an example of spontaneous community singing, with a suggestion of the "Calypso" style in its rhythm and off-beat accents.

THERE are those who wrongly associate "Calypso" with the far more obvious and illiterate expressions of "Rock 'n' Roll." Actually the former has been in existence a long time, both in the West Indies and in the United States. It is a real folk music, emphasizing the essential spirit of improvisation which appears also in the best American jazz.

The natives of Trinidad and Jamaica made up their own Calypso songs on the spur of the moment, and their annual contests glorified this improvisational quality. The rhymes were generally bad, often on unaccented syllables, but there was no mistaking the sincerity of this curious music, with its insistent rumba rhythm, its steel drums and squealing pipes, and the raucous voices with their strange English-Negro accent.

The native Calypso singers found it difficult to sell their specialty on the North American continent, although it was frequently imitated, with varying success. (The popular *Rum and Coco-Cola* was decreed by a court to be the real thing, but we also had Joan Whitney's *Love, Love, Love* and the satirical *South America, Take It Away*, sung by Betty Garrett in *Call Me Mister*.) Early Calypso classics included *King Edward, The Duke and Duchess of Kent*, etc.

Belafonte's Calypso album does not claim authenticity by any means, yet the adaptations are often more appealing than the originals. *Day O* comes from the same sources as the current *Banana Boat Song* and *The Jack-Ass Song* is completely convincing, as are the *Jamaica Farewell, Come Back, Liza and Man Smart (Woman Smarter)*.

If Harry Belafonte succeeds in giving permanence to the Calypso style by his free treatment of its intricacies, he will have done a real service to America's popular music as well as to folk music in general. ►►►

THE MIRACLE OF THE CARILLON

(Continued from page 38)

times announced months in advance.

Carillon music, like that of radio and television, is air-borne and intended for mass enjoyment. But, unlike radio and television, it is best enjoyed outdoors. What keener delight can there be on a warm summer night than listening to the music of the bells, frequently colored by gentle evening breezes? What greater joy can there be than the peace and tranquility that come with the nightly benediction of these bells?

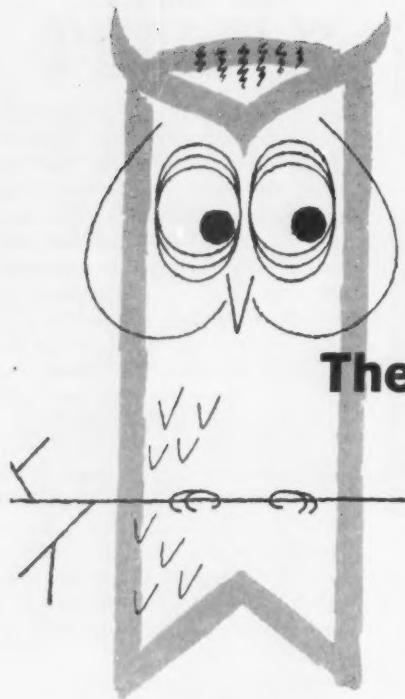
As an instrument the carillon is quite versatile. It can play music ranging all the way from simple folk tunes and carols in single parts to arrangements of classical music in three or more parts. Obviously when bells are used in combination, each must be absolutely in tune with the others.

Casting Problems

Tuning a bell is difficult. Each of the tones in a bell can vary in its desired position. Indeed it has no position until man masters it and puts it there. Carefully turning off the metal on the inside of the bell, the founder stops every few minutes to check his tones. If he should go too far—if he should tune even one partial too low—the bell is lost and must be recast.

To qualify as a true carillon an instrument of bells must consist of at least two octaves, arranged chromatically and tuned to produce perfect harmony. Furthermore, it must be comprised of at least twenty-three cast bells. A really fine carillon costs from \$20,000 to \$100,000, depending upon the number and size of the bells.

Carillon bells are suspended in a tower and played from a keyboard. Unlike church bells, they do not swing. Rigidly fixed to supporting beams, they are sounded by the stroke of a clapper attached to the corresponding key by wires and cranks. Most carillonneurs prefer to be alone when they play. A half hour or more before a concert they climb to the playing-cabin high in the tower. There may be forty or fifty steps. Or, as in the case of the University of Chicago instrument, there



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may be more than 200 steps. The Riverside Church in New York has an elevator for its carillonneur, but this is an almost unheard-of luxury. In summer it is usually hot in the playing-cabin; hence some carillonneurs play stripped to their shorts.

Seated on a bench like an organ bench, the carillon player faces a massive framework with two rows of keys and two of pedals. Round and smooth, the keys are about the length of a man's middle finger. The sharps and flats, as on a piano, are arranged above and between the others. The foot pedals — similarly placed — resemble those of an organ, except that they are heavier, squared, and their top surfaces are usually covered with rubber or leather. The pedals handle the heavier bells in the bass. Since the keys are struck with the bent little fingers, most carillonneurs wear heavy leather gloves, cut away to leave the fingers free but protecting the edge of the hand.

Mostly for Men

Because much exertion as well as great dexterity is required, the carillon is primarily a man's instrument. There are, nevertheless, a few good woman performers. A force ranging from three to twenty pounds or more may be required to depress a single key. But despite the apparent clumsiness of the instrument, there is almost nothing too fast or too difficult for the skilled performer to play.

Sometimes the music a carillonneur plays is misunderstood. One Sunday morning during World War II Kemiel Lefévre was playing a hymn on the carillon of New York's Riverside Church. Soon the church telephones began ringing. Irate residents of Manhattan and the Bronx protested the playing of what they recognized as a tune with strongly nationalistic German words. They had to be persuaded that the music was also that of a hymn by Haydn.

For years America has had bell towers, but — strangely enough — not until 1922 did our nation obtain what may be called a true carillon in the modern sense. Installed at the Portuguese Church of Our Lady of Good Voyage in Gloucester, Massachusetts, this instrument was the gift of church members who were Portuguese fishermen. Its dedication on July 29, 1922, attracted thousands of listeners. Cardinal O'Connell was

present and played one of his own compositions. Throughout the following summer Percival Price gave recitals on this instrument. The carillon still rings the fishermen out to sea and signals their return to port.

Nowadays carillon performers are organized. The Guild of Carillonneurs in North America consists of eighty members. Formed in 1937, it aims to promote the carillon movement on this continent and to give carillonneurs an opportunity to play upon other instruments than their own. They meet in a three-day Congress each June, when the members give recitals on the near-by instruments.

The carillon has served many purposes. It has warned the citizens of impending danger by flood and invasion, called the faithful to worship, rung fishermen out to sea, furnished gaiety to market events, and provided entire cities with delightful music. Mozart introduced music similar to the carillon in *The Magic Flute*. Magic power was ascribed to its sounds. So Papageno, one of the principal characters, refers to it thus, "Had everyone such a carillon, foes would be turned to friends, and everyone would live in the most beautiful harmony." Perhaps the carillon—which has served so many purposes—may some day come to sound the dawn of permanent peace. ▶▶▶



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The Science of Music Therapy

GLENN QUILTY

THE use of music in healing disease and abnormality ushers us into vast, unexplored realms. This relatively new art-science is for experienced professionals only, since they alone can integrate their forces aggressively so as to project the desired effects at any given time. In a deep and mysterious way, musical therapy leads to spiritual, mental and physical rejuvenation and is not to be dealt with lightly or without true insight and perspective into its constructive, and possibly destructive, powers. Used wrongly, it can have a negative result at best,—and can release unknown factors in a very dangerous way. If you would raise the living dead from insane chaos, your tools must be certain and abundantly secured beforehand. Each patient treated must be studied minutely, far in advance of any musical application, and every hazard eliminated.

I have divided my activities in this field into three parts: early years dealing with such physical cases as those suffering with arthritis and paralysis, World War II years in which I concentrated on mental afflictions, and my present application of music therapy to delinquent youth. In all of these departments I gradually built a firm control and absolute authority in every phase of the work. Any professional musician

can do the same; many today are giving time to this subject in their free periods, after daily school work, on week-ends. They go to local physical and mental hospitals and start in with minor activities, study all the literature on the subject, read up on basic psychiatry and psychology, evolve individual treatment methods, and eventually obtain an experience plateau of great breadth and scope.

Sound first reaches the thalamus gland, located at the base of the brain. This organ is the seat of all sensation, emotion and aesthetic feeling. It is not involved in mental illness, and music directly attacks it with great effect. During every moment of his activity with patients, the musical therapist aims at this area; his dealings are all concerned with it; here is the talisman of sanity that diverts the mad and causes great changes in mood, fancies, despondency and mild manic states.

Hypnotic Effects

Drugs used in conjunction with music are most effective in penetrating the emotional screen, reaching the subconscious with healing rays, and carrying over a sense of security to working hours. Hypnosis is mildly present when any music is played anywhere;—when this factor is stepped up with actual hypnotism, noticeable benefits are visible in patients. I created special music for certain results. Encircling tonalities like Ravel's *Bolero* can raise and lower tensions easily, depending on the amount of dynamic expression used; but I found it wise to compose to fit the treatment individually whenever possible. I drew heavily on

the classics, however, during hydrotherapy (water treatments where the patient is immersed) giving disturbed cases a depth of release from their furies not obtainable by water alone. After electric shock I played aggressively to hasten recovery from the dazed condition it produces; following wet pack treatment (where highly disturbed patients are wrapped tightly in wet sheets to stop all action) I delivered music of a brisk and loud martial nature for quick muscular recovery from a state of total numbness.

I had pianos placed in every possible ward and gave lessons to lucid patients, with later supervised practice periods. The discipline and co-operation of music carried over into their ward life, making them less troublesome than before and causing ever increasing interest in the work by all present. I played request numbers constantly,—getting the attention of whole wards at a time, then turning it to constructive uses such as class therapy, games to increase sanity and so on. Many of my experiments and experiences took place in a state hospital of three thousand patients where I was called "The Music Doctor" by the inmates. I had similar results in private sanatoriums. At both institutions I used, in addition to piano, gongs of various sizes, bells, recordings, drums, clarinets and cymbals singly and in unison. In addition, the Hammond organ, musical games, hymn playing and classes in composing proved their worth over a long period.

I have tried, in the above, to show the mechanics and treatment potentials of musical therapy in reduced form. Now a few case histories

Glenn Quilty is the author of a successful book, "Food for Men", and has contributed articles to such publications as THE CHURCH MUSICIAN and EDUCATIONAL MUSIC MAGAZINE. He is a pioneer in the field of music therapy, with practical experience during World War II, as well as a teacher of piano, organ and composition.



Mrs. Violet Allen Keeps Her Teen-Age Guests Happy with Music
—Photo by Courtesy of Ladies Home Journal

will illustrate the workings from a human interest angle. I shall consider four leading type classifications of insanity for this purpose: catatonic, paranoid, manic-depressive, hebephrenic.

Nellie G was a catatonic; her malady required her to sit in one position for years on end. Everything had been tried but music, and when I came upon the scene she had been this way for ten years. I studied her case history, conferred with her Doctor, observed her for three weeks and then set to work. Gongs were placed nearby, in four sizes from tiny to large, and daily I struck them for hours loud and soft and in between, in time, out of time, and (with assistance) in unison. No result. I tried cymbals,—no luck. If I could get a rhythmic motion started in her we could develop it to a wider stage, perhaps eventual normalcy. I continued with bells, recordings; she was placed near the Hammond organ and it blasted the air with marches. Nothing happened.

Finally I had a piano placed beside her;—she was of Irish peasant descent, so I played Irish folk tunes her mother might have sung when she was a child. This I continued for four weeks until one day I played a

rare tune I had unearthed in an old music book. At once horrible gurgling sounds issued from my patient; soon she raised her head;—odd talking-sounds came from her unused throat. Weeks later, when she could speak, she told me that tune was her mother's favorite and that when she heard it response was inevitable. It made her want to live again. Now she works in a factory in an eastern state and is apparently normal.

A Paranoid Case

Edward D was a paranoid. That is, he felt persecuted, heard voices, was sure there was a man under his bed with a long knife. Now music therapy does not work in all cases and this was one of the negative ones, but I was able to deflect his attention at times by means of a little music-box. I accidentally turned it on in his presence once and found he was caught in its tinkling web of sound. He heard no voices, stopped worrying, his features glazed to a trance. I found out from his family that, in childhood, a similar music-box had been taken forcibly from him and never returned. Disasters had piled up in his life until he felt persecuted and escaped to insanity. But the

music-box improved his ward behavior, thus helping the overworked staff, and might eventually lead him to more harmonious paths.

Elmer B was a manic-depressive. He was typical of this state in his furious ecstasy alternating with morbid depression. For weeks he would shout and scream imprecations, leap about, tear his clothing. Then suddenly he sat dejected and forlorn in a corner for extended periods and would be unable to co-operate with doctors or nurses. Occasionally he appeared lucid for a brief time; it was then that I would work on him. Through hypnosis it would be suggested to him that he thinks me his friend and that music would have a positive effect on his illness if he would try to co-operate when disturbed. This message was repeated hundreds of times over a long term of treatment and at last I found him available to me even at his worst. Piano would not penetrate here, nor organ, nor yet gongs or bells. But cymbals and drums did bring results. When he was in deep depression, I stood some distance away and struck the cymbals in strict time and ranging from *pp* through *mp*, *mf*, *f*, *ff*, *fff*. Then I struck them slowly and softly but continuously for ten minutes or so.

Suddenly he would look up and smile and rise and walk over to me with a warm light in his eyes; I would hand him the cymbals and he would clash them with delight until the depression disappeared. Then lucid periods of increasing length would follow. In his wild states I took to crashing through his low threshold of attention with increasing and ominous rolls on the snare drum followed by a kettle drum I also had at hand. He would stop screaming and ranting suddenly and listen to the military and explosive sounds for seconds, then go on as before. Over a period of months I lengthened his attention-span more and more by enlarging my drum section with other performers. This treatment, in conjunction with what his doctors were doing, reduced the madness of Elmer B until he was released on parole. He comes back at stated times for further treatment, and may do so for the rest of his life, but he is no longer a raving lunatic, shut up forever.

Alice L was a hebephrenic. She

decorated her person with paper flowers, did her hair in an impossible fashion, tried to obtain bundles and packages to place around her bed like a fortress; she made a cape of newspapers and believed herself at a private school as a student; the psychiatrists were professors, the hospital grounds a campus, etc. After weeks of observation of this case, I realized that the patient could be diverted from her mania by bird-calls;—she would stop dead if a bird sang near the window and remain so until it ceased its song. So I bought a

common bird-whistle and used it on her. As long as I played she was in a trance-like state of happiness and appeared perfectly normal. But I could get no further. So I tried various instruments and the gongs and other devices,—all without results. One day I used the clarinet and was amazed to see her appear suddenly quite normal. She asked for lessons and responded wonderfully to instruction. When her attention was on her music, she was a perfect human;—at other times her mania took over. We found she remained in a normal

state even if placed in a room with a phonograph playing clarinet solos and would do rug-weaving and basketry not otherwise possible to her. This patient could never live in the outside world, I felt, since she could not have there a guarantee of constant bird-clarinet sounds, but her behavior became better all the time, and when I left the institution some years later she was teaching painting, weaving and basketry to large classes of patients,—with, of course, her phonograph constantly playing bird-calls and clarinet solos in the immediate background.

The above are four major cases where music was a definitive factor in recovery and I could write of many more along these lines. But it must be borne in mind that this therapy is in its early stages as yet and no one knows what immense areas of cure and help it may encompass in future. At present, musical therapy has a moderate number of released patients to its credit;—with enlarged facilities we may get more. A foothold has been obtained in this world of the lost and, with continuance and improvement in techniques, a new continent in the realm of the mind may be discovered for posterity. ►►►

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DO IT YOURSELF!

(Continued from page 32)

music, *NOW!* Why are you hurrying? Where are you going? Are you so indispensable that someone else couldn't step into your shoes after you're dead and gone? Are you ready to put yourself in the obituary columns, as so many of your hard-working friends have done? And some of them were only in their forties!

Relax your nervous tension by making music for a while before bedtime. Go on, fumble, make mistakes, but *make music*, no matter how inexpertly. Concentrate on what you're playing; that will rid your mind of all the day's worries. It's a lot better than listening or watching, and it's a much better sleep-coaxer mentally, physically and morally than reading a spine-chilling murder mystery!

You can certainly find 15 minutes a day for practice and you can easily squeeze in one period a week for a lesson.

4. "I can't afford it."

If you think these are trying times, that's a sign you should keep trying! You should be like the woman who met the wolf at the door and appeared the next day in a fur coat! You may be practicing false economy like the man who lost his health getting wealth, then lost his wealth regaining his health. You really have no excuse, for he who excuses himself accuses himself.

No Excuses

You may say, "But I never learned to play when I was a child." Now answer this question truthfully: Do you honestly believe that you no longer have the capacity to learn new things? Of course you don't. No matter how little talent you may have, if you really want to play the accordion, harmonica, piano, auto-harp or any other instrument, you will *make rapid progress with it*. Many persons have the idea that the absolute beginner on the adult level is hopeless. Modern psychologists have proved that all kinds of new learnings can successfully and profitably be undertaken in adult life.

People used to think that only the young could learn, but psychologists tell us now that although there may be a limit to the amount of skill an

older person can acquire, yet his learning is actually apt to go *faster* than that of a child. You're not aiming at Carnegie Hall, so don't think in terms of public performance; think rather of the joy a person feels in playing an instrument, even though his performance may be far from perfect.

We all harbor an adventure urge which should be cultivated in a hobby which will grow with the years and give personal satisfaction, self-expression and pleasure when we become "really old." The super-

ficial, so-called exciting "pleasures" of commercialized amusement fail us long before we begin to feel our age. Whether your adventure urge is physical, emotional or intellectual, you will find that making your own music meets all of these needs.

Some say that fun is like life insurance,—the older you get the more it costs, but just the opposite is true. Music lessons are an inexpensive, fascinating, sensible, healthful, easy, educational, popularity-building hobby. Try them and prove it to yourself. Parents who have failed to

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build a hobby for themselves begin to fasten themselves on their children, becoming an increasing burden to them.

Professor Arthur Mendel, chairman of the Department of Music at Princeton University, says, "Music is written primarily to be sung or played, and the truest appreciation of music comes to those who sing it and play it, not just listen to it."

Bruno Walter, the great conductor, now eighty, says, "I am sure that music has a rejuvenating—not a rejuvenating—effect on man. I know it

from daily experience . . . Often I begin a rehearsal feeling tired. But after five minutes of *MUSIC-MAKING* I am . . . going full blast. It is no credit to me—it is the power of music that does it. I am certain there is a fierce strength to be derived from making music."

If you are a father or mother, your playing an instrument will create within your family (1) co-operation, (2) good-natured rivalry, (3) mutual admiration and respect, (4) mutual assistance and (5) closer family relationships in general.

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Just because Jimmy and Janie have a head start and play better than you is no reason for you to feel defeated before you start. Go to their teacher and expose your ignorance. Don't waste precious lesson minutes by asking too many questions at first, just do as you're told to do—wait until you know enough to ask questions. You'll be there to learn to *play* and you *will* play! You'll make real music the first lesson and you'll enjoy it so much you won't want to stop. Don't worry about practicing; 15 or 20 minutes a day is enough for an adult and (remember this) unless your children are very far advanced,

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Do this and soon you will be pals with your children; they'll take you into their confidence. In your pres-

ence they'll be happy and free, not restrained and suppressed. You can stop wondering what they do in the free hours they spend away from home for they'll be satisfied to spend that free time at home;—they won't be restless, constantly seeking outside diversions.

Take music lessons yourself. Give them a good try. You'll find them the perfect remedy for all the musical and domestic ills of any family. When a family gets together making its own music, there can be no dis-harmony, no matter how many

wrong notes are played!

It has been said that age is something that can be measured by the degree of pain a person feels when he comes into contact with a new idea. Nobody advances any further than his prejudices permit. Stop building "dungeons in the air";—your glass is half full, not half empty.

Did I hear you say, "I'll try anything once"? Bravo for you, that's the spirit. Hop to it NOW. Get going! Make that appointment for your first lesson NOW. Learn to DO IT YOURSELF. ►►►

GERMAN CLASSICISTS

(Continued from page 11)

What a monumental advance in Beethoven culture took place from that time on! Today the greatest Beethoven conductors in the world are pursuing their labors in America and five or six hundred college and university orchestras interpret his works in thoroughly respectable performances. America preserves numerous Beethoven autographs and relics. One may say that Mozart and Beethoven are the most popular composers in the United States.

Finally, we should emphasize America's greatest contribution to Beethoven culture. The definitive and so far unexcelled Beethoven biography was written by an American, Alexander Wheeler Thayer (1817-1897). He was American consul in Vienna and Trieste and dedicated much of his life to a profound and devoted research into the life of the great composer. All succeeding books on Beethoven are obligated to the magnificent work of this unique Beethoven enthusiast. The biography, originally written in English, but published in the "original version" in German, was later retranslated into English by Henry E. Krehbiel. In the accomplishment of this superhuman task, Thayer demonstrates the kind of spirituality fundamental to the American philosophy of success: the job must be done! He is a true symbol of that American enthusiasm for music which is unequalled anywhere in the world today. ►►►



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CONCERNING VOICE PHYSIOLOGY

(Continued from page 40)

advise the teacher on the "placing" of the voice. He does this against the background of the recognizable size, shape and physiological condition of the different elements of the vocal organs.

In many years of experience I have advised a great number of singing-teachers as to the "placing" of their pupil's voices, based on anatomical and physiological observations. Sopranos and tenors have short vocal cords and they themselves tend to be short-bodied and stoutish.

It doesn't mean that someone with long vocal cords could not become a tenor or soprano; it is just that the long-cord singer must concentrate on the vibration of a limited part of the vocal cords. This involves a greater effort in producing the voice. It's tiring, and makes for physiological difficulties.

Length of Cords

Voices of lower pitch, as in basses and contraltos, are produced by longer narrower vocal cords. I recall the case of a well-known singer who is a natural baritone but misplaced as a tenor. What happened was that in the singer's youth his choir master ordered him into the baritone section. He has stayed there ever since.

In such cases no great harm is done. But that cannot be said for a baritone misplaced as a tenor.

A famous mezzo-soprano was wrongly placed because she had a condition of chronic catarrh. She performs successfully as a soprano, but her art is a great strain on her. Sooner or later she will suffer through this. Singing, to a properly "placed" singer, should be, and is, a relaxation.

There are hazards beyond those of incorrect voice "placing." One prevalent one is the so-called teacher who claims a new or revolutionary production method of his or her own.

Actually, there are only two methods—the good and the bad. Bad teaching worsens a neglected ailment, causes temperamental indispositions, explains a mysterious loss of voice and progressive functional disorders of the voice.

One would think that a retired singer, with a first rate voice and a



successful career, would be invaluable good as a teacher. But, in my opinion, it doesn't follow; they may not be at all well equipped to teach, and especially in "placing" a pupil's voice. Singing-teachers should be professionally qualified persons.

Singers are both born and made. A singer may be "a natural." His talent is so powerful and his equipment so exceptional—Caruso, Chaliapin, Melba and Gigli are cases in point—that no teacher could spoil or misplace their voices. But these are the rare exceptions, and I speak of the 999 out of every 1,000 persons with singing voices.

The latter are the thousands of males and females endowed by nature with anything from good to outstandingly excellent singing voices; and I'd say that such natural singers can double or treble the quality, pitch and power of their voices by a proper scientific approach to the development of their enviable gift. ▶▶

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THE VIOLIN HELPS THE VOICE

(Continued from page 18)

out using my voice. After all, if a string gets ragged and breaks, one can replace it, but when the vocal cords are over-used, only long rest can restore their normal tension and resiliency.

As most vocal students never think of music until they are grown, many lack basic musical training, so again I apply Sevcik's training. I break rhythm down to the smallest denominator, until time values are established. Then strong and weak beats are emphasized, as well as the study of text and dynamics.

Patience is needed, plus the ability to judge when a pupil should leave a problem of technic and approach it through new exercises and new pieces. This Sevcik repeatedly stressed.

One last point: On an instrument, one can practice a group of notes for an hour, but the voice is not so constituted and one must learn to think more and use the voice less. Another precept which has been of great value was the statement to sing *ppp* seldom and to be equally frugal with *ff*. One should use the singing voice as a well modulated speaking voice and surprise the listener with extreme dynamics.

After all, we cannot all become stars, but if we learn the right approach to study in an art, we can enjoy ourselves and spare our friends. To quote from *The Memoirs of Hadrian*: "There are few who cannot be made to learn reasonably well. Our great mistake is to try to exact from each person virtues which he does not possess and to neglect the cultivation of those he has."

My aim remains to cultivate those talents which the aspirant possesses.

The court of the Imperial Castle in Nuremberg, Germany, will be the scene of summer concerts, scheduled to begin in late May. Symphonic offerings, provided by the Franconian State Symphony Orchestra, will alternate with various chamber music and choir concerts as well as operatic performances, including the works of Orff, Von Einem and Dallapiccola. For detailed information, consult Stephen Goerl Associates, Inc., 48 E. 43 Street, New York City.

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"THAT NEW BLACK MAGIC"— MULTIPLE RECORDING

(Continued from page 16)

recording artists have had their measure of success in this venture also. Among these are Patti Page, well known singing artist, Eddie Miller, who long ago recorded himself as a male quartet, Sidney Bechet, instrumental recording artist, Nelson Eddy, opera concert and movie star, a recording of the Bach Double Concerto for two violins, both played by Heifetz, and several more. Although most of these recordings are in the popular field, a few have been made of serious music, with many more to come. Piano duets and quartets could be recorded by well known artists, to say nothing of string quartets and larger ensembles.

tape recording will sound quite slipshod and "sloppy." Of course those having experience in orchestral playing will not find this any obstacle.

For best results in multiple recording, tape recorders of high fidelity quality are definitely the best; and we might go so far as to say the only type used should be of this standard, if a high-quality recording is desired. On mediocre tape recorders, the instrument or voice taped will not have good quality and "presence," and will sound "cheap" when compared to hi-fidelity tapes. Select tape recorders having a frequency response of 40 to 15,000 cycles per second, or better. The microphone used should also be of high quality or poor results will be gained on the best of recorders.

To give you an idea of the possibilities of multiple recording, here is an experiment of my own which I am working on at present. This recording could be termed "improvisations on a seashore theme," in which I intend to use a tape recording of the sea dashing over the rocks, four pianos, two organs, five clarinets, a vibraphone, and various percussion effects. It will probably take the better part of a month to record this to perfection, but it will be well worth the time, since this type of recording is far more fascinating than any I have ever done. The results one can achieve are breath-taking, as some of Les Paul's records testify.

Multiple recording is in its infancy now, but with the possibilities in sight, today's musicians will keep it developing at a tremendous pace, with fresh interpretations constantly in store for music lovers; and soon it will cease to be known as "modern black magic." ▶▶▶

M. Russel Goudey has been appointed as custodian and director of the *Alex M. Kramer Memorial Music Research Library*. Secretary of the American Society of Music Arrangers and a charter member of the Composers Guild of America, Mr. Goudey is widely recognized as a composer, arranger, conductor, teacher, lecturer, editor and writer.

The Minneapolis Symphony, under the direction of Antal Dorati, will tour the Near East and Mediterranean countries in co-operation with the *International Exchange Program* of the American National Theatre and Academy. The symphony's repertoire will comprise classical and modern music, with a work by an American composer on each program.

The Extension Division of the City College School of General Studies in New York City offers thirteen 12-week evening music courses, with classes beginning the week of March 4th. Classes will be held in opera enjoyment, introduction to great music, sight reading, choral singing, folk singing, voice culture, recorder playing and guitar instruction.



-Photo by Courtesy DeMoulin Bros. & Co. Greenville, Ill.

The Wilbur de Paris Band, which specializes in New Orleans jazz, will make a one-month tour of the West African coast in co-operation with the International Exchange Program of the American National Theatre and Academy. Following appearances at Accra, where the group has been invited to perform at the Gold Coast Independence Celebration, the band will give concerts in Nigeria, Sierra Leone, Liberia, French West Africa and other countries on that continent's West Coast.

An office for assistance to Hungarian refugee performers has been established by the *American National Theatre and Academy* in conjunction with the *Rockefeller Foundation*, which is providing a grant of funds for the program's administration during a six-month period. The project is designed to help qualified professional artists from the fields of music, dance and drama now arriving in this country to orient themselves in the American entertainment world. Marcella Cisney, theatre and TV producer-director, will serve as project director.

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TEACHERS ARE NOT BORN

(Continued from page 46)

music school will make his living entirely by concert performances. Why not, in that case, give the rest of the pianists a chance to prepare for their life work? Must the whole curriculum be directed towards the needs of the isolated few?

Since the student of today, more so than in the era past, is not ignorant of the improbability of making a living as a concert artist, he is indicating on his conservatory application his interest in the teaching field. Also modern progressive teachers have been directing the student to an awareness that outstanding perfectionism in repertoire pieces is not the only pleasure to be gained through music. Therefore perhaps even more satisfying than concert work might be for him the art of teaching. He then seeks a school that offers him the best program to accomplish his goal.

Let us take the case of a hypothetical student. He not only has a natural flair for his instrument, but has been well taught. His teacher is a man who has the unselfish interests of his student at heart. Although he realizes the boy can become as good as, if not a little better than, the average concert pianist, he does not encourage him to be a full-time performing musician. Yet he sees no reason why he should not progress by diligent study to the fulfillment of his greatest potential. Only a few reach the marks of Rubinstein, Horowitz and Serkin. Therefore the teacher directs his student in such a way that he will constantly grow as a performer without having any false illusions as to his possibilities as a virtuoso soloist. Because of his teacher's sound wisdom, the boy makes the decision to attend a school where he can study to become a first-class pianist and yet take some teachers' training courses so that he will be able to teach privately the instrument he loves to play. The school he finally selects offers a complete two-year period of teachers' training, comprising thirty hours of teaching each semester plus ten hours of observation. Besides the usual course on the principles of piano teaching, there are the mandatory courses of "Introduction to Education" and

"Educational Psychology." The first-year program is devoted to elementary teaching; and the second year, which is actually the fourth year of the complete music course, to the intermediate and advanced grades. Furthermore the pedagogy of counterpoint and theory are also offered. There is only one flaw: the school is situated fifteen hundred miles from home. His parents, because of limited funds for his education, decide that he must go to a local school. This happens to be one that offers only two credits in pedagogy. This music student, then, who aspires to be the best possible teacher that he can be, is forced into accepting a curriculum that falls short of his needs. Exactly what is his loss? On graduation he finds himself well equipped with the keys to music, but he does not know exactly what keyholes they fit. He flounders about until by accident or by intuition he develops into an acceptable teacher. By this time quite a few years have elapsed, and he still has many years of experimenting to do before he is truly convinced that he is a fine teacher. It will be sheer luck if he makes his goal.

Making Short Cuts

True, everyone who studies education cannot become an educator, but at least he is at once led to the short cuts of teaching. He can start his profession with confidence because not only has he a preconceived notion of what he wants to accomplish but he has under experienced guidance proved that he can make this notion work.

Specifically, what can normal training give to the young teacher? Many complain that their own early instruction has been grossly below the musical standards that they find at college. In short, they have no conception of what these early standards should be. By seeing and doing what is right, good habits can be established. On the other hand, a well-trained pupil may have been taught in a highly specialized manner to fit his individual talents. He can hardly emulate this "career" approach since it would bore the average or, even

more, the below-average pupil. Normal courses will exemplify the best methods for all types of children. It also tends to eliminate old-fashioned bugaboos that may have accumulated through the years before the student arrives for professional study.

Besides pedagogical helps, the normal department gives the young student an opportunity to meet the pupils' parents and thereby learn the value of pupil-parent-teacher relationship. Through regular recital programs, he learns the know-how of preparing his students for such work without falling prey to nervous tension and foolish anxiety. He can later meet his parents and pupils with poise and assurance, for he has served his internship and is worthy of the fee he charges.

Preparatory Work

Is it not then the duty of music schools to help raise the standards of private teaching by adequately preparing the students that come to them for this professional guidance? When music educators fail to provide normal training, they are in reality admitting that the private teaching field, outside the music schools and college level, is in a hopeless situation. Actually it is in a muddled condition, but already some private forces are in action to protect the public against the charlatanism of teachers who not only are ignorant of educational methods, but lack professional knowledge of their instrument. Must music educators wait until the public, aroused from its apathy, imposes strict rules of certification on private teachers too? Then the music school will have to install a system of training comparable to the public school music departments. But need it wait till then? The shortage of good teachers exists now, and now is the time for schools that do not have these normal departments to build up their teacher-training programs. The schools that have partial programs would do well to extend such programs and under no condition delete them.

Unfortunately a student does not always pick his schools wisely, and too often the proximity of a school necessitates his attending one not of his choice. Actually, students should make it their business to enroll in schools where there is some normal

training, and should psychology not be required, they should also make it their business to include that course as one of their electives, or if necessary take such a course on their own.

The private teacher does not teach according to a single, stereotyped method, but according to his students' individual needs. To accomplish this, a teacher must have a true understanding of his students, and such a wealth of instrumental knowledge that he can assign work suitable to the aptitude and personality of each child. The position of the community private teacher who accepts pupils of all ages is comparable to that of the general practitioner of medicine. The complexities of his work are many, and the least his music course can do for him is to put him on the right track.

It is definitely the moral responsibility of music schools to equip their students to the fullest extent for their future work of teaching. The private teaching field is an expanding one, and it is to the music schools that we look for well qualified future recruits. It is their duty not to fail us, for teachers are not born, they are made! ▶▶▶

The 1957 Marguerite Long and Jacques Thibaud International Competition, open to young pianists and violinists of all countries, will be held at the Maison Gaveau from June 17th-July 1. The jury will consist of French and foreign musical celebrities. Inquiries concerning the various tests and prizes as well as the regulations governing eligibility should be addressed to the Secretary of the Competition, 46, Rue Molitor, Paris 16, France.

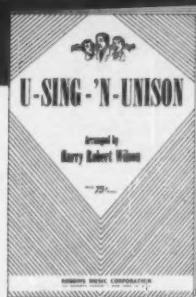
José Limon and his Dance Company will tour Europe and the Near East for approximately five months, beginning September 1957, under the auspices of the American National Theatre and Academy's International Exchange Program. Mr. Limon and his troupe will appear in Iraq, Iran, Turkey, Lebanon, Syria, Yugoslavia, Israel, Greece, Italy, Austria, Germany, Denmark, Netherlands, Belgium, Switzerland, Spain and the United Kingdom.

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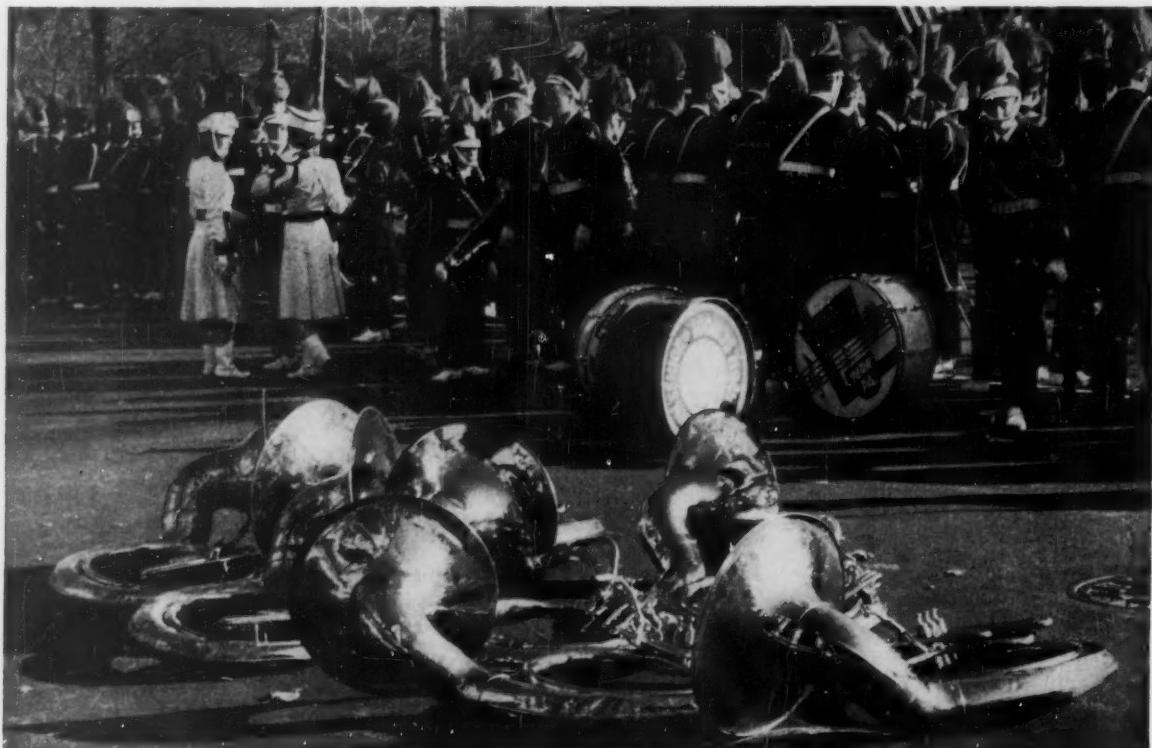
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Contents

- A-TISKET A-TASKET
- DOODLE DOO DOO
- I'M ALWAYS CHASING RAINBOWS
- IN A LITTLE SPANISH TOWN
- JA-DA
- LEANIN' ON THE OLE TOP RAIL
- MARCHING ALONG TOGETHER
- MY LITTLE GRASS SHACK IN KEALAKEKUA HAWAII
- THIRTY-TWO FEET AND EIGHT LITTLE TAILS
- TI-PI-TIN
- 'WAY DOWN YONDER IN THE PAW PAW PATCH
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LOOKING AHEAD

(Continued from page 5)

through Mrs. Charles Pardee, 909 Lakeside Place, Chicago.

Southern Illinois University's Second Annual Festival of Fine Arts, beginning March 31st and running for two weeks, will feature the world première performance of Elie Siegmeister's second violin sonata. Other major attractions will be a recital of medieval and renaissance music by Suzanne Bloch, a production of Ibsen's *Peer Gynt* by the Canadian Players of Stratford, Ontario, and a lecture-recital by Boris Goldovsky. Admission to these and other Festival events will be free.



The Street Musicians — Peterson's Magazine, 1870

The National Association of Schools of Music recently granted associate memberships to *Arkansas State College*, *Mississippi College*, *Oklahoma College*, the *University of Idaho*, Ohio's *Heidelberg College* and Arkansas' *Ouachita Baptist College*. Promoted from associate to full memberships were the *University of South Dakota*, the *University of Utah*, North Carolina's *Appalachian State Teachers College*, Alabama's *Howard College*, Louisiana's *McNeese State College*, Missouri's *Washington University* and the *State College of Virginia*.

LADY NICOTINE

The female novelist George Sand
Seems always to have had on hand
Those fat cigars she so much cher-
ished!

We might have had some more
Etudes,

Mazurkas, Nocturnes and Preludes
If ailing Chopin hadn't perished . . .
He coughed, composed, his Muse
invoking;

She wrote and dozed, then went on
smoking.

—CHARLES S. ADELMAN

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JAZZ

THEIR eyes half-closed, as in a trance—
To noise of drum and saxophone
And blaring instruments they dance;
With wails and squeaks in monotone.

To noise of drum and saxophone,
To music blue and sometimes gay,
With wails and squeaks in monotone
The dancers while the hours away.

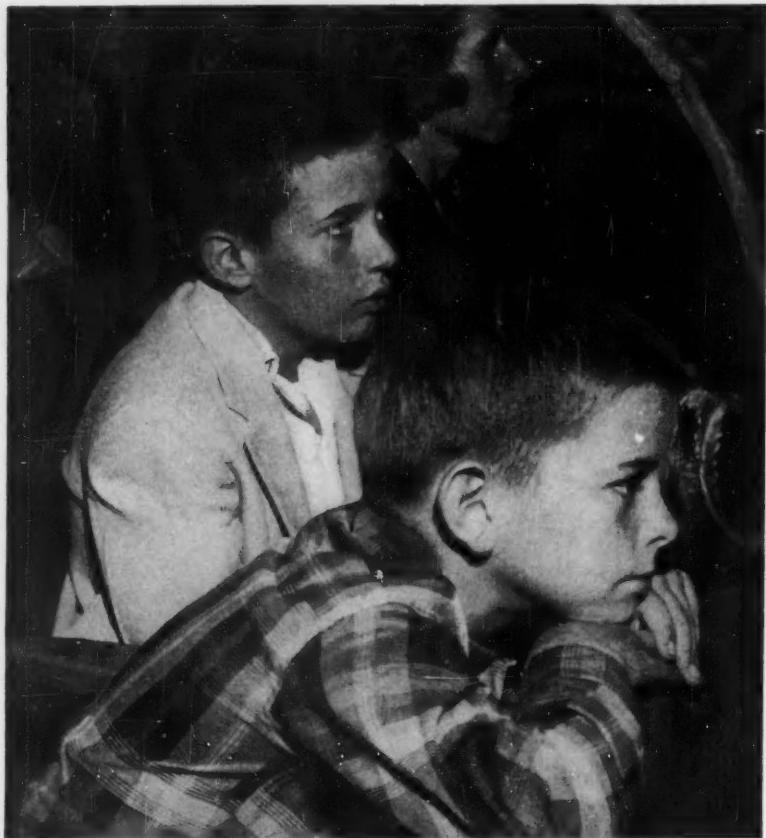
To music blue and sometimes gay,
Weird echoes of the jungle's cry,
The dancers while the hours away
To notes that crash and shriek and sigh.

Weird echoes of the jungle's cry
With rhythms of the tom-tom's beat,
To notes that crash and shriek and sigh,
Forward they go and then retreat.

With rhythms of the tom-tom's beat
To war-calls of a savage race,
Forward they go and then retreat,
Revolving in the crowded space.

To war-calls of a savage race
And blaring instruments they dance,
Revolving in the crowded space,
Their eyes half-closed as in a trance.

—MABEL LYON



—Photo by Bob Doty, Courtesy of Ellen J. Lorenz Porter

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CLASSROOM MUSIC CAN BE ALIVE!

(Continued from page 44)

Now that our bulletin board was filled with clippings and pictures, the boys and girls were quite enthusiastic over the idea of a trip to Carnegie Hall for a special "children's concert." The children went in official class groups and enjoyed themselves immensely. Another highlight of the year was a trip that a group of children made to the Radio City Music Hall. Still others were taken on the guided tours that are offered by radio and television networks.

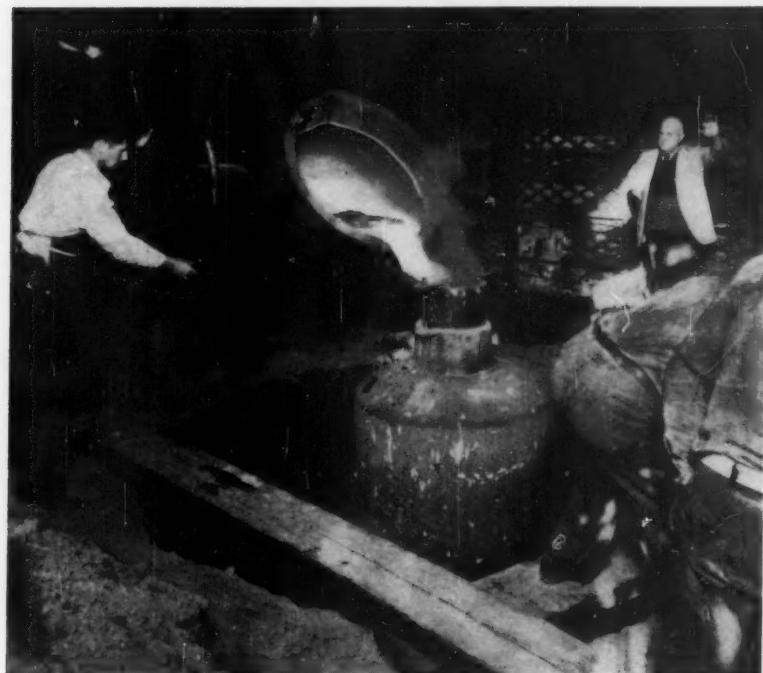
I then had the opportunity to address the Parents' Group on the aims of the music program in the school. This gave me the opportunity to tell the parents the less obvious benefits that were to be derived from a musical education. The importance of developing hobbies was pointed out, as well as how important these interests were to the child in later life. The parents were urged to encourage their children's continued interest in music education and to expose them to as many musical experiences as possible.

Still another musical experience was made available to the children when the directors of the local Com-

munity Concert Association sent complimentary season tickets for their series. The children were permitted to use these tickets provided that they report their experiences to the class. The response from the boys and girls has been overwhelming.

The results of this over-all program have been many. Needless to say, through these varied activities, music became alive. Vibrantly so! Still more important were the results attained for the children. The boys and girls became aware that newspapers and magazines had more than just comics between the covers. They were also able to enjoy the satisfaction that can only be derived from creativity, which was expressed in scrap-books, bulletin boards and "extemporaneous" speaking. Finally, and most important of all, is that the children saw at first hand the things that they heard and read about. They saw that these things were actually happening outside the walls of their classrooms.

For these children music is not only alive. It is now a part of their own lives, and they enjoy living it! ▶▶▶



The Casting of a Carillon Bell

-Photo by Courtesy National Cash Register Company

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FROM OUR READERS

I GET a great deal from the *Music Journal* to help me in my teaching. There are some articles that I would like to share with my students. I wonder if I could obtain permission to reprint (on an office duplicator) some of the articles found in *Music Journal*. I believe the baseball and football articles about music would be especially valuable in my work. Occasionally a poem or an anecdote would be useful, too.

Would you let me know the rules governing such a procedure? Thank you.

—Dale Soucek,
David City, Nebraska

(Permission granted. ED.)

OUT of curiosity I purchased a copy of the February issue of *Music Journal* the other day. I found it a most stimulating and inspiring journal for my work as a private studio teacher of piano, piano pedagogy and theoretical subjects. Its covering of all fields of music study, in and out of schools, with emphasis on their cross relations, gives a very broad picture of music study in America. *Music Journal* should prove a help in bringing teachers together in quest of answers to problems that constantly confront them in their rounds of giving lessons. Enclosed is my money order for a year's subscription.

—Bernard Kirshbaum,
Flushing, N. Y.

YOUR fine *Music Journal* arrived, and last night I glanced through it to realize what a truly remarkable magazine it is, every article of vital interest, informative, instructive—I believe without equal anywhere in the world. . . . My only regret is that it arrived too late for my sister to see; she would have rejoiced as I do in its departure from the usual trend, launching into new fields so sadly and long since needed.

—Ottolie Sutro,
Baltimore, Md.

HAVING read the article by Edwin W. Jones in the January issue, I wish to offer my objections to some of his advice for band directors to make more money. He quotes from a veteran band leader who said, "The easiest and quickest way to add to your income is to give private lessons." Another agreed and said, "and there is no overhead to pay." Another added, "You can give them at school where you don't need to pay for light and heat."

Now, the first question I want to ask Mr. Jones is "Whose taxes have helped to build our public schools, and also whose taxes are paying for the upkeep of those schools?" Surely it is the private teacher, his relatives and friends, together with all other taxpayers, whose taxes are used not only to keep the school buildings in repair, but also for the salaries of all the teachers including the bandmasters. To use public schools for private enterprises of any kind is not legitimate and unfair competition to the private teacher who is often compelled to pay high rent for a suitable studio plus light, insurance on a piano and other instruments and furniture. Moreover, he is paying an indirect tax when he pays his rent to the landlord, whose taxes also help to pay the salaries of the band lead-

ers. If the band leaders feel they are underpaid, why don't they get together and demand better salaries? They would do themselves more good than competing illegitimately in the private music teachers' profession and thereby jeopardizing their income.

—John Surbeck,
Hancock, Mich.

ON MAKING MUSIC

HERE is a strong affinity between Piano keys and supple-fingered hands, Each one receptive, taking the commands Of higher sources for each song routine. In glory, we can only hope to please As much as those that dance upon the keys.

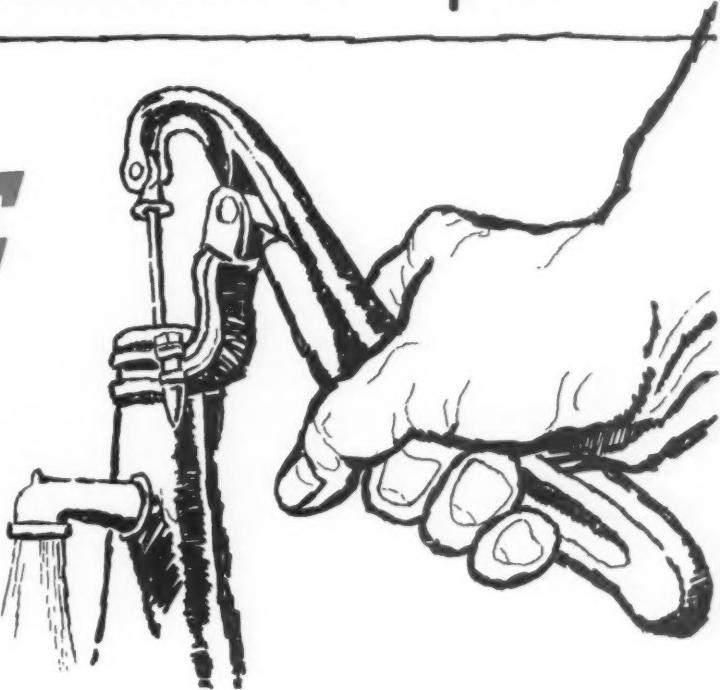
—MILDRED FIELDER

The Jaqua Company of Grand Rapids, Mich., has prepared a special movie for the Conn Band Instrument Division, Elkhart, Indiana. Its subject matter is of direct interest to those who are concerned with the training and guidance of young American band players, to those who pursue music as a hobby and to those who are professional musicians.



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